

DECEMBER 21, 1910

PRICE TEN CENTS

# THE NEW YORK DRAMATIC MIRROR



MARCELLE MYRTILLE  
Of the Metropolitan Opera Company



PROMINENT PLAYERS IN CURRENT DRAMA

# The New York Dramatic Mirror

VOLUME LXIV

NEW YORK, WEDNESDAY, DECEMBER 21, 1910

No. 5180

## Religious Drama.

THEATRICAL INNOVATIONS usually lead a precarious existence for a few years at least, even when they are gradually evolved. The religious drama has passed—or is passing—through periods of stress like all other institutions. Some twenty years ago HENRY E. ABSY abandoned his plan to present the Passion Play to American audiences, because popular disapproval spoke in no uncertain tone of voice. The idea of utilizing religious themes once more on the stage after a lapse of centuries, lodged, however, in the dramatic mind and lurked in the background of consciousness as a possibility.

As a result, Hannele was first attempted in New York in 1894, although it met no very gratifying reception. The particular point that choked the public was HANNELE's vision that identified GOTZWALD and CHRIST. Evidently the psychological moment had not arrived.

Five years later, Ben Hur burst upon the public, with a shaft of light to represent the Divinity. Then, in 1902, Everyman, sheltered by a sort of educational mantle, gave us the voice of ADONAI summoning the hero to the judgment seat. In the same year Mrs. FISKE played Mary of Magdala, which is pervaded by the divine omnipresence, although CHRIST is neither seen nor heard.

Then followed two plays in which the Saviour appeared in disguise and shaped the destiny of those He came in contact with; they were The Servant in the House in 1907 and The Passing of the Third Floor Back in 1909. Although the disguises deceived nobody, remonstrance was somewhat allayed because WALTER HAMPDEN and FORBES ROBERTSON did not carry the title that was in every mind.

This Winter we first heard the voice of CHRIST delivering the beatitudes at the New Theatre, and then saw Him in His own person there and at the Globe.

Perhaps the foreign tongue which prevails at the Globe gives Him still the air of unreality; possibly the glamor of SARAH BERNHARDT's name invests Him with the odor of sanctity.

At any rate, not a protest hindered the production, and hardly a critic disapproved in print after it was an accomplished fact.

What the future may bring forth, no prophet can say. Whether the theatres can continue to exploit religion for profit, or whether the fad-riden public will tire of footlight theology, time only can tell. Although examples sometimes mislead, it is interesting to recall that the Greek gods deserted Olympus about the time they were ignobly utilized to cut dramatic knots *ex machina*.

## Children on the Stage.

SOME PART of the public has knowledge of *The Survey*, a publication devoted to certain charities in New York, that has persistently attacked the permission of children on the stage. Some time ago *The Survey* had a controversy with FRANCIS WILSON, who quite conclusively demonstrated the fallacy of the arguments advanced by this publication. Mr. WILSON marshalled an array of names which should confound any attempt to show that childhood on the stage is in greater hazard than childhood off the stage. He brought forward as examples scores of actors, among the most talented and respected the theatre for generations has known—actors most of whom began their careers at tender years and continued steadily on the stage to its honor and their own, and demonstrated that their early training in the theatre was in a large measure responsible for their great art. Their lives answered any question that might be asked by *The Survey* as to the influence of the theatre in other respects.

One of the editors of *The Survey* now sends to THE MIRROR this note:

In view of the persistency with which Mr. WILSON has flooded the press with statements that it was necessary to have young children for children's parts in many of the plays so that the audience should not lose the sense of illusion, the note upon the success of his performance of *The Bachelor's Baby* with a twenty-three-year-old girl for the baby in Boston should prove of some interest.

It may be possible in the theatre now and then to impose a person of

adult age yet of childish stature—thanks in a measure to "make up"—upon the public in a play in which a child is called for. But such impositions should not be commended even by *The Survey*.

In most cases in which children are required for the artistic representation of plays children alone can assist the illusion demanded and carry the drama to the end of its purpose.

It is too late in the day to argue against the wisdom of permitting children to appear on the stage in the circumstances which usually surround a great majority of them in the theatre.

An awakened public sentiment in the States where children now are excluded from the theatre through laws framed originally to exclude children from factories and other harsh industries in which their bodies are abused and their minds made stagnant by physical weariness, will eventually make plain the duty of the State.

It is not the duty of the State to hinder or prevent children of reasonable age from exercising a vocation in which they are well cared for, well paid and educated in line with future usefulness to themselves and the public.

## The First American Censor



THE MIRROR would ordinarily hesitate about publishing a picture on its editorial page, but this week it makes that innovation with alacrity.

The portrait above is that of Sergeant CHARLES O'DONNELL, of the Chicago Police Force, who has been appointed by the Chief of Police of that city as a Censor of Plays and other amusement offerings in Chicago.

The police body is a modern growth. In the days of the fathers—or perhaps of the grandfathers—plain constables were officials who ferreted out crime and brought lawbreakers to punishment.

It is not so many years ago—less than a hundred—that Sir ROBERT PEEL, in England, was influential in abolishing the constabulary and forming a police force. Thus it came about in England that a policeman was and is called a "bobby"—from ROBERT—or a "peeler"—from PEEL.

But Sir ROBERT PEEL never imagined, probably, that in the United States, which still is a young country, a "bobby" or a "peeler" would rise in uniformed personality to the active dignity of a Censor of the Drama.

In England they have a Censor—a studious sort of person concerned intimately with royal life and politics—whose errors of judgment now and then bring down the wrath of persons not so happily situated upon his head.

Sergeant CHARLES O'DONNELL, Censor of the Drama in Chicago, presumably has a more intimate knowledge of actual life than the English Censor, and of dramatic influences upon humanity. He will at once discriminate the drama with reference to its relation to ordinary crimes and misdemeanors, and happily he has the whole Chicago Police Force to back his judgment and enforce his decrees. His open countenance shines with that light which denotes an exceptional cerebral equipment, and it probably would be difficult to palm off on him anything unworthy for a work of art.

THE MIRROR extends its congratulations to Chicago.

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870]

Published every Wednesday at New York. Entered as Second  
Class Mail Matter.

PUBLISHED BY  
THE DRAMATIC MIRROR COMPANY  
HARRISON GREY FIRKE, President  
LYMAN O. FIRKE, Secretary and Treasurer  
122 West Forty-Second Street, New York  
Chicago Office, 10 Grand Opera House Building  
O. L. Collier, Representative

Remittances should be made by check, post office or express  
money order, or registered letter, payable to the Dramatic Mirror  
for Dues.

Registered cable address "Dramirror."

ADVERTISEMENTS.

Twenty-five cents an issue. Quarter-Page, \$35; Half-  
Page, \$65; One-Page, \$125.

SUBSCRIPTIONS.

One year, \$1; six months, \$1; three months, \$1. Foreign  
subscribers add \$1.50. Canadian, \$2.50. Postage Prepaid.  
Subscriptions will be sent to London by mail to England, Australia,  
New Zealand, South Africa, Canada, U.S.A., Mexico, Central America,  
South America, Brazil, Argentina, Chile, Uruguay, Paraguay, Bolivia,  
Peru, Ecuador, Venezuela, Colombia, Panama, Costa Rica, El Salvador,  
Honduras, Nicaragua, Costa Rica, and other countries.

NEW YORK, DECEMBER 21, 1910

## The Usher



The death of Henry Guy Carleton did not greatly surprise those who knew him in the old days when he was an active figure of the theatre, for he had long been an invalid.

Genuine regret at his passing is felt, however, for in spite of his prolonged illness there persisted a hope that plays might still come from his pen.

For a long time he neglected the theatre, being engaged in scientific work; but toward the last his mind reverted to it, as the pathetic account of his final effort to evolve a play carried last week in THE MINNOS proved.

Mr. Carleton was a brilliant man in various walks, in spite of an embarrassing impediment in speech that marked his vocal contacts. His stammering habit sometimes left him suddenly, however, when he was moved by feeling or occasion, and he never was sensitive about it. In fact, sometimes he told stories in which this verbal misfortune figured.

When he was struggling as a playwright he managed one day to corner the late A. M. Palmer long enough to read one of his plays to that manager. As Carleton stammered through the play the manager evidently was strangely impressed. When he had finished the manager rose, not with reluctance, and remarked: "Very funny. In fact, I never heard of a play before in which every character stammered."

One evening Joe Holland, whose deafness never was suspected by those who saw him act, called Carleton away from table at the Lamb's Club to discuss a gambol that Holland was getting up. Holland was busily unfolding his scheme when Nat Goodwin called out from the other room: "I don't see how a deaf man and a stammering man can carry on such a conversation!"

"Easily enough," returned Carleton. "Dud-deaf man's doing all the tut-talking, and stut-stuttering man's doing all the lul-listening."

"Kuk-come in here, William," said Carleton to Bill Nye one day in the World office; "I want to tut-talk to you five minutes, and it won't tut-take me over hub-half an hour."

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## PERSONAL



A professor of the art of curing stammering called on Carleton and occupied an hour reading testimonials, circulars and newspaper puffs of his ability, greatly to the amusement of Carleton's editorial confreres. Finally he paused to take breath, when Carleton, who had listened throughout with an impassive countenance, said: "Y-you are entirely mum-mistaken, my dear sir, in kük-coming to me. I don't stut-tammer. I mum-morly pup-punctuate in the mum-middle of my wer-words." The professor fled.

Carleton's range as a dramatist was notable. His works included not only differing classes of comedy and drama of modern theme, but blank-verse tragedy—as witness his Memnon and The Lion's Mouth—that had something of the potential sweep and noble beauty of the classic.

William H. Rice, a saloon keeper, whose place of business is near the Orpheum Theatre, San Francisco, was acquitted the other day by Judge Weller on the charge of having "scalped" theatre tickets.

"If the arresting officer can prove that Rice is engaged in the business of scalping theatre tickets then a conviction can be secured," was the Judge's comment, after it was shown that Rice had "scalped" only two tickets.

The Orpheum management made a test case against Rice in an effort to break up the practice of the saloons and cigar stores near the theatre of disposing of the best seats to their patrons.

The local ordinance against ticket scalping is thus shown to be defective. As there is a growing feeling in San Francisco, as elsewhere, against this practice, it is likely that the ordinance will be amended.

The plan of the Metropolitan Opera Company in this city to discourage ticket speculation, first tried on the occasion of the production of the Girl of the Golden West, was not wholly successful, although it probably embarrassed the speculators.

A large chart had been prepared giving the seating plan of the house. Each patron buying a ticket was required to sign his or her name in the space on the chart representing the seats he purchased. The tickets were then placed in an envelope and were not delivered to the purchaser until he appeared at the box-office for the performance. Some confusion resulted, as it was said that speculators sold tickets bought by them under certain names, and had to post the persons to whom they sold the tickets as to securing admission under the new regulation.

The late Augustin Daly, who effectively fought ticket speculators, had a similar system that worked at Daly's Theatre. To the purchaser of seats he delivered an identifying slip which was redeemed at the box-office on presentation by the purchaser.

The Usher's note of the stage prominence of New York two weeks ago has new emphasis in the operatic novelties of the season.

The three premières of Puccini's, Mascagni's, and Humperdinck's works—The Girl of the Golden West, Yoobel, and King's Children—are of world import, and at once place New York among the great music centres of the world in production. It had already assumed place, perhaps, at the head of all the world's cities in operatic patronage and the ability to command the greatest singers in greatest number.

Of course, Puccini's work, based on Belasco's drama, is the only one of the three with a native subject, but local subjects do not count so much in great drama or great opera. It is the fact that New York is the place of production.

Seymour Hicks has issued a volume of reminiscences which is spiced by several good anecdotes of stage people.

He repeats a story of an enthusiast who asked Sir W. E. Gilbert: "What do you think of our Amateur Club?" "I think," replied Sir William, "they are not so much a club as a bundle of sticks."

"Look here, Mr. Gilbert," protested a harassed actor on another occasion, "I know my lines." "I know you do," replied Gilbert; "but you don't know mine."

Toole and Henry Irving are among the other jesters whose quips are quoted. One day Toole went into the London General Post Office and asked for a stamp. The clerk brought out a large sheet and Toole said: "I want this one," "Which one?" said the clerk. "That one," said Toole, pointing to the centre one. He and the clerk then had a long argument, Toole claiming that he had a legal right, when buying a stamp, to choose any one he fancied. And ultimately the clerk gave way. That was Toole's favorite sort of joke.

Irving's was less facetious and less jovial. "Do you know," he said to Hicks, after seeing him in a French farce, "you remind me of Charles Mathews; very like him, very." "I'm so glad," said the gratified Mr. Hicks. "Yes," said Irving, "you wear the same sort of collar."

RUSSELL.—After two years' absence as a star from Broadway, Annie Russell returned last night to the Garrick Theatre in a new play, The Imposter. A large first night's audience greeted her with the sincere applause which only a star of large artistic proportions could command. Miss Russell has been missed from the list of stars who are yearly welcomed back to the Great White Way. Last year, it is true, she was a valuable member of the excellent company at the New Theatre, but she relinquished her identity as a star, and was content to appear only as a regular member of the organization. That her Lady Teasle in Sheridan's School for Scandal, and her Georgiana Byrd in Edward Sheldon's The Nigger, impressed her indelibly on the memories of the trengroers should be gratifying to her, since it was inspired by her work alone. Her latest previous starring engagement in New York was in the Autumn of 1908, when The Stronger Sex was her vehicle at Wallack's. Her subsequent illness was the cause of several diverse rumors. Some had it that Miss Russell had retired to devote herself to magazine work, her contributions to the literary field making this report plausible, while others asserted that her illness was fatal to further appearance in public life. She is now enjoying the best of health in years, and promises to be professionally active for many seasons to come.

MACVANE.—Dorothy Macvane, an American girl, daughter of Professor Silas Macvane, of Harvard University, has made her debut in grand opera in Milan, Italy. Cablegrams announce her successful appearance in the Italian city as Mimì in Puccini's La Bohème. For five years Miss Macvane has devoted her time to the study of music in Paris. Already her repertoire includes Lucia, Traviata, Don Pasquale, Rigoletto, and Bohème. Her debut in Milan was made without a previous rehearsal—a custom not recognised by prima donnas of long standing. Miss Macvane had been ill and asked to be excused from appearing, but the authorities refused to grant her request. Since Boston has more attraction for Miss Macvane than Paris, Rome, or any other European city, she will doubtless follow the example of her country women, Geraldine Farrar and Mary Garden, and return to America.

MASCAGNI.—Pietro Mascagni, composer of Yoobel, in which Bessie Abbott will star this Winter, has sent congratulations to Puccini, his fellow countryman and composer, whose Girl of the Golden West was produced with so much success two weeks ago at the Metropolitan Opera House. Mascagni himself and Madame Mascagni sail for New York early in January to be present at the opening of Yoobel.

FROHMAN.—Daniel Frohman opened the Bazaar of the Professional Woman's League at the Waldorf-Astoria Thursday. In introducing Mr. Frohman, Amelia Bingham neatly epitomised the regard in which Mr. Frohman is held in the theatrical world with the words: "There probably isn't one of us women of the stage who hasn't thought at some time or other how she would love to see her name in big letters on the billboard with 'presented by Daniel Frohman' under it."

KEANE.—In the estimation of London critics, Doris Keane is quite the real success of Decorating Clementine, Charles Frohman's American production which, at the conclusion of its American tour, was transferred to the Globe Theatre, London. Little Miss Keane is making her first appearance in the English metropolis, which is more enthusiastic in regard to her than New York was. She is spoken of as a most original actress, with the grace of classical dancers and the beauty of a Cléo de Mérode. London has so completely accepted Miss Keane that her native land is in danger of losing this promising young player.



### BERNHARDT OUT OF DOORS AT BELLE ISLE

**B**EILLE ISLE is a name, an attractive name, too, but little else, to those who know it as Sarah Bernhardt's Summer home.

A few Americans who have paid there their respects to marvelous madame, say that they bring back from it a new, surpassing sense of strength and peace. It is by no mere motor dash across one of the Seine's many little bridges, and a spin into the country through St. Cloud or St. Germain one reaches Belle Isle. There is a serious and not too comfortable night ride from Paris, and one wakes rubbing visions of Paris' wide, clean streets and succeeding vistas of straight lines, of vivid faced, keen-eyed, modern men and women out of the eyes, and replaces them with fields like green velvet, hedges wild as a hermit's unshaven beard, woods where eternal shadows dwell, and smocked men and sabotized women of such deliberate speech and slow moving eyes as Paris has never known.

From the little station in Brittany descent is made into no tram nor automobile, but there is a walk of nearly two miles through fields and over hedges and through shadowy woods, to where a primitive ferry waits to carry the passenger to Belle Isle. The first sight is of a high, green spot, rising abruptly out of the blue waves. Between the green hill and the waves rises the seemingly impassable barrier of a straight ninety-foot wall of brown stone.

Like other seemingly impassable things the brown cliff can be sailed around, if it cannot be scaled. The creaking old ferryboat sails around it, and presently a wooded slope offers a path up a more hospitable ascent. The path leads to an old brown pile, square, and at each corner turreted. It is quite what it looks, an abandoned fortress. Spanish soldiers once occupied, afterward forsook, it. The Breton folk have named it the Fortress Sarah Bernhardt, and madame herself smilingly acquiesced in the title.

She bought half the island and the old fortress that stood upon it. The rest of Belle Isle is occupied by Breton villagers and peasants. A village of neat French houses stands or rather totters at the other end of the island, opposite the fortress, looking as though it might any moment dash over and into the sea. Thither Sarah Bernhardt drives or sails once a week for her mail and to have sight of her humble neighbors, for she will never survive the need of human contact.

The quaint rooms of the old fortress she has changed as little as she might to make the spot of military memories comfortable. But she has made quite modern enough for the comfort of herself and guests the brown stone castle that suggested to an author the story of "The Three Musketeers." Each of the sentry rooms at the corners of the building she has fitted up as a guest chamber. A cleared space of fifty feet square and roofed by the interlaced branches of huge evergreen trees is her drawing room of fresco. To this she always leads her guests for their after dinner coffee. This is her favorite spot on the island; the favorite room of her unique home. To the summer house near-by she goes to rest if the sky is overcast or if a few drops of rain give warning of a sudden shower. And still crowning the hill is her studio, a large square room, where she paints when she likes, models a statuette if she chooses, or writes if the mood for that form of expression possesses her.

But chiefly in her rest months on Belle Isle Madame Bernhardt lives in the open. She plays tennis, or lounges and dreams, for she is as full of dreams as ever, by the sea wall, and every night when the fish

are taken from the nets she goes down the hill to help the fishermen at their work.

All day, and the day begins at eight in the Fortress, Sarah Bernhardt, the mistress, is at the service of her guests. She chats with them as gayly as a girl; never descends tiresomely into any conversational depths, but skims brilliantly its surface; she guides them through the old fortress, and tells its blood-stained stories; she leads them on long tramps through the woods, and when she has tired out her visitors of a younger generation, sends them home in the cart of a passing Breton peasant.

At five o'clock she leaves them to their rest if not to her. The hours from five to half-past seven are known as madame's hours, and are inviolate. At half-past seven she rejoins them "quite another madame," Eddie Sullivan, her adoring business manager, says, than the day's playful Lady of Belle Isle, in khaki or cheviot walking costume or flannel tennis clothes, for this madame is a splendid young creature in decollete dinner gown of shining silk.

The day at the Fortress Sarah Bernhardt is finished at midnight by the laughing adieu called down narrow, echoing stone stairs by its perennial mistress.

By the injection of an American girl into the cast, Alma, Where Do You Live? has gained in the American quality which we nationally know as "ginger." Truly Shattuck has introduced into the composition of Alma that dash of devil that adds to the charm of some women, especially to the Almas. The new Alma gives us less of back but more of eye. Her attitude when making her exit in the second act, as she stands silhouetted, her arms raised, is Cleopatra-like, which reminds me that Russia's Henry Irving complimented her in St. Petersburg for the effective use of her arms in stage postures.

A tour of the music halls of the Continent and playing as principal boy in Drury Lane for two years, Miss Shattuck thinks, has taught her nothing about handling American audiences.

"They are the most difficult, and make you work harder than any audiences in the world," is her judgment.

William Power, who has replaced Charles Bigelow, gives an amusing picture of an elderly male ingenue.

Never was the public more interested in the annual Professional Woman's League Bazaar than last week. The league has many friends and loyal, but a general aim is never so successful as a specific one. Heretofore the bazaar was generally patronized because the funds were to be applied for the benefit of the stage sisterhood. Last week the response was made to the definite end that the club needs not mere rented rooms, be they never so attractive, but a house of its own; a house whose walls exude the atmosphere of home, and with a few dwellers therein to further that feeling. Let us all, members and friends, meet at a house-warming of the new clubhouse soon, making it soon by working for the purchasing fund. The old clubhouse roof covered many an act of unostentatious helpfulness. The new should double that work.

Julia Marlowe's Lady Macbeth is the topic on the lips of present or prospective audiences and of actors these pre-Christmas days. Miss Marlowe has with her shapely hand smashed the traditions. And those who are brave enough to smash traditions always receive some degree of censure. Miss Marlowe has not escaped it from tradition lovers.

Miss Marlowe was as true to her own conception as a magnet to the pole. She conceives the most cruel of Shakespeare's woman to be no fiend, no demon in female form, brute woman possessed with desire for glory for her husband.

She coaxes him to do murder with the same arts women employ when they persuade their lords to buy them a new hat or a jewel. She embraces him, wheedles him. In the sleep-walking scene she strips the face of tradition again by casting off the well-worn white robe and appearing in one of gray. In this scene she makes no attempt at majesty. She is merely a woman being literally frightened to death. Her eyes reflect a torture that cannot be borne. Her groans are those of mortal agony.

She has tried to humanize a traditional fiend. That she has succeeded with some who saw, I learned from an actor of ripe experience and high attainments, who gathered up his wife's wraps after the play with such a smile as we see on the faces of those who have profoundly enjoyed.

"She is daring, but the best of the Lady Macbeths for forty years," he said. "Not so noisy as Ristori, whom I saw, but better."

While counting your rosary of generous stars be sure to include Chevalier. As delicious old Daddy Dufard he turned his face from the audience, gave it his shoulder, almost turned his back upon it that Harry Brett might have an uninterrupted chance to score in the scene that belonged to that clever member of his company.

A classy magazine has accepted a treatise by Mary Shaw on "The Vanity of the Actor." Miss Shaw doesn't deny the vanity. She defends it by naming the extenuating causes, and describing justifying conditions. The check she received for it I have seen. It is of a size to match the most enlarged cranium in any professional exhibit.

A wretch with a bare and glittering pate, who sat far front at the New Theatre, described Oiga Netherhobie's pink robe in the third act as "a Palestine hobble."

While we are on the subject of exhibits much anticipatory breath was held at the announcement of Kitty Gordon as an operatic Trilby. Miss Gordon's physical specialty has been back. Trilby's fine soldier coat and brief skirt discover a different area. But let us have faith in Miss Gordon and wait.

The newest star announced for an early twinkling is George Probert. Mr. Probert, who is from Erie, possesses the hopeful hand of advance welcome. He possesses the two essential "I"—intelligence and individuality. He has youth, and his manager, William A. Brady, believes in youth. We are all attracted by it.

William F. Connor, who, if there were a vote by leading women, would win a competition as the best looking as well as the best natured theatrical manager, scorns superstition as a barnacle that weighs foolishly upon the ship of drama.

He proved this on returning from a Canadian visit to Madame Bernhardt by tumbling contentedly and decisively into Berth 18 of a New York bound train. He arrived in New York with a highly developed case (Continued on page 7.)



# SEDLEY BROWN: ONE OF A KIND

ONE glimpse of Sedley Brown prepares you for an interesting and, in some ways, unique interview; nor is the expectation disappointed. He is a wiry little man, even when done up in a Winter overcoat, and his head moves jerkily like a sparrow's as he glances nervously about. Signs of exotic tastes are not lacking, for his feet are encased in patent leather shoes with gray suede tops and pearl buttons, and the hand that shoots out to grasp yours, hides in a white glove. He pulls his soft hat so far over his forehead that he has to tilt his head back to look out of the slit between the brim and his sandy VanDyck beard. When he doffs the hat, you discover keen blue eyes, high forehead, and hair and moustache to match the beard. His unbuttoned coat discloses a gold watch chain and a white ascot tie with a pale blue scarf pin.

"Just to show you how long I have been interested in THE MIMMO," said Mr. Brown, opening a package in his hand, "here is a facsimile of the first page of the first MIMMO ever published—Jan. 4, 1879. Here in the corner is Sedley Brown's card. You see, I was there at the christening. I've put my trust in the paper ever since."

"By the way, did you ever hear of that titled English woman who joined the suffragettes and lost her fortune and social position? When she complained of her martyrdom, the leader comforted her by this advice: 'Put your trust in God, and She will save you!'"

After waiting for the anecdote to take effect, Mr. Brown continued: "It is an easy matter to interview a celebrity, because the name alone is enough to excite and sustain interest. The rest of us, near celebrities and far, have to advance ideas or what will sound like ideas. Consequently, I'm going to tell you what I consider one reason for the failure of certain plays. Whenever the plot represents a man and a woman in conflict, the man should finally triumph. This was impressed upon me while I was rehearsing *He Fell in Love With His Wife*, a play in which the woman was emphasized and the man was turned into an also-ran. Nor is it wise to have the conflict between a man and a woman fought in the open, although it may be carried on in ambush or behind the throne. It has been said—and justly, I believe—that if a play pleases women, it will please the entire public. The average woman prefers to see a man win on the stage. I can't recall a single successful drama where the man fails."

Mr. Brown had not seen *The Concert*, in which the hero is certainly worsted, although his wife is angelic enough not to rub in his defeat. Probably, he would have ascribed the success of the play to other elements which he mentioned later.

"Although the great American play has not been written, and although I can't write it, I know a few things about it. In the first place, it will be laid in America of necessity; the story will not be translatable to any other country. Secondly, the theme will be marriage and divorce because that is the national evil. Each state now has its own laws, so it is possible for men and women to be legally married on one side of the Hudson River and not on the other. That is a sin and a shame. A national divorce law is coming, just as sure as God made little apples. Home life must be protected, and that is the best, the proper, and the only way to do it."

"We have had divorce comedies which are but a stepping stone. A serious drama on the subject will necessarily grow out of the national evil. A greater play can be written on divorce than on commerce, because marital relations touch the heart deeper. Every great success must rouse the emotions, because that is what people go to the theatre for."

Of the elements that make a successful play, Mr. Brown should be a good judge, as he has been a dramatic director for years. "I am in stock just now," he said, "because it yields bigger financial returns. Theoretically I believe in art, but practically in money. Naturally, I go where my wares bring the highest price. In New York, it is difficult to obtain consecutive work, and of course, regular employment means a bank account in your favor. New plays are far more interesting, because the chance for originality is greater. Old plays naturally fall into a certain groove. Mr. Broadhurst once asked me if I didn't like to get his manuscript, because all the plots are given, the business marked in, and complete directions inserted. I told him no, because if all manuscripts were like his, there would be no need for stage directors. When the author does all that correctly, he leaves no chance for the manager." As long as there are aspiring young dramatists, however, the managers are secure, for new ideas have to be leavened with experience.

"Psychological plays are the kind I prefer to put on. All great and good artists are psychologists. There's no time for that in stock, however."

"The stock game is in a bad way. I'll tell you why. The big managers don't grind out plays fast enough. Ordinarily in New York, the star and the scenery make the success. In stock, both of these are lacking, because there are not enough personalities in that branch, and because expensive scenery isn't justified by a week's usage. Now, what is a Collier play without Collier? or a Drew play without Drew? They are practically useless in stock. A few years back when there were stock companies in New York, we got *The Charity Ball*, *Men and Women*, *The Wife*, and similar plays which were easily handled by stock



Photo by Miller.

SEDLEY BROWN

companies. Now, we haven't the material for *Love Watches*. Where Is *Fedora*, or *Cleopatra*?

"There are some good stock plays, of course. Usually, even in those, some actor is featured just because the public is accustomed to such additions. Playgoers think they aren't getting their money's worth unless they see some such attraction, never realizing that if a manager adds at one point, he subtracts at another to make his finances balance. As the public must be humored in the habit which Frohman taught, we have an actor featured in such a play as *The Gamblers*, not because his role or his work is any better than the rest, but because he is a necessary convention." Mr. Brown's head bobbed decisively.

"We all have ambitions," he said confidentially, "and I have mine. I want to be an author. I would rather have on my tombstone, 'He wrote one good play,' than, 'He established an oil trust.' I'm a director only because I have to eat. I used to be an actor until I found that there is more money in staging poor plays than in acting good parts."

"Although I'm a near author, I want to be a real one. As a matter of fact, I wrote and produced a domestic play before *The Old Homestead* was ever seen, and I put a dress-suit Indian on the stage before *Strongheart*. The first play, originally called *Pine Meadows*, is now *The Long Lane*; the Indian play is *A Navajo's Love*. Because other men were better business agents or because their plays were better, they got the credit for the innovation. Now, I am in New York with a third play, which is absolutely new, and I am going to try to get the cream for myself."

This is not a new situation in the world; the fates do not always distribute credit properly. The continent which Columbus discovered was named for Amerigo Vespucci. Most of the great scientific inventions and discoveries are still contested by rival claimants.

"Good stage directors are born—then made. Unfortunately many are spoiled in the making. A manager must have an unusual capacity for a number of allied arts to be successful. To act is human; to direct divine. The things which are hard to you, come easily to a successful director. In the same way, Curtis J. Marr, who was a newspaper man, couldn't walk down the street without finding a story. One day on Eighth Avenue, he saw men digging in an old graveyard. Upon investigation he found that the bodies were being transferred, and that numerous interesting people were buried there. He made an unusual story out of what most men would have passed by. The reason why journalists are not good dramatists is that the two professions work in diametrically opposite directions. A journalist starts from the result—a conflagration, a murder, or what not—and works back to the causes that produced it. On the other hand, a dramatist begins with the causes and draws them out link by link to the result. Newspaper men know how to write and how to analyse character, but they don't know how to dramatize their knowledge."

In the speaker's voice there is a snap and an authority that remove all doubt from a listener's mind. It never occurs to you to question Mr. Brown's conclusions, because he backs every opinion with a

reason, and because he is quite sure of his position.

"One of the difficulties in playwriting is the pruning. An author hates to use the blue pencil. That's why plays are altered during rehearsal. I never heard of but one play that was acted as it was written—*The Henrietta*. That, too, is why plays go on the road before making a try at Broadway. You never can tell where the public will laugh. If a manager could spot a success, he'd have nothing to do but cut coupons. As it is now, the stop gaps are frequently the money makers—*Seven Days*, for example.

"From my experience as a manager, I should say that actors need concentration more than anything else. They can't forget when lunch hour comes around; they can't keep their minds on the rehearsal when they are hungry. The younger ones, also, have no dramatic perspective. They don't know how much to hold in and how much to give out; they can't gauge themselves correctly. Moreover, unless they are working for love of the work, they will never be great. No inventor, actor, or statesman was famous for anything but his sincere love of his profession. I played a season with Edwin Booth, and another with Lawrence Barrett. Booth never acted Hamlet in the evening without reading the play in the afternoon. Continuous work and study is the price all men pay for success."

"To learn, one must have a teacher. The reason there are so many bad actors is that there are so few good teachers. When an author writes a play he sees every move and hears every intonation, although he can't put them all on paper. He leaves much of that to the manager, who must read the author's mind if the play is to be properly produced. Otherwise it will be raw. America lacks great producers; they don't get everything out of the material the author has given them to work with. You have but to compare the productions of our best managers with the work of the others to see the difference. Most directors see only in broad colors, not in shades, or else they can't impress the actor, so he follows."

"With a limited vocabulary of emotion, an actor plays only in broad colors. There are forty kinds of love, for instance, and an actor should show you by his voice just which he means—love of father, mother, child, sweetheart, &c. At the Sargent School, we used to have the students go through their parts in pantomime, thinking their lines, and then go through them aloud without any action. An actor should play to the deaf and to the blind; he should produce some unmistakable impression. Indifferent actors let the audience do all the work, and rouse conflicting emotions, because the interpretations are not positive."

"Another thing that makes a mighty difference and that we can't understand, is the actor's mesmeric power. We are only on the threshold, and are not likely to get much farther. It is certain, however, that all actors are hypnotists in some degree, and make audiences receptive by mesmerism. 'Isn't the author, because two actors play the same part with varying effects?'

In his manner of speech, Mr. Brown betrayed a tendency toward the mystic that one would not have expected. He is not a prosaic man who believes only what he sees. He admits that the intangible sixth sense may teach us much of value.

"Another thing that destroys the convincing effect of a play is a production in its own locality. Jimmie Williamson in *Struck Oil* never pleased audiences in oil towns, because they said a man couldn't fall from a derrick without killing himself. A broker criticizes a Wall Street play, and an old soldier sees the falsity of the war drama.

"Our immediate future will be melodrama treated not like melodrama, I should judge. At least, melodrama will never die; that's a clinch." Mr. Brown snapped his knee for emphasis.

"Do you want to know why great artists are often immoral? It is very easy." Mr. Brown smiled as if he were amused at the simplicity of the problem.

"Every man is composed of good and bad. The good is what God gives him: in other words, the art to produce an effect. Every man comes into the world with a message. The only sad thing about death is that it comes before the message is delivered. Although there are various messages, they all produce one effect, the happiness and the betterment of mankind. Now, when a man has produced his effect by acting, music, painting, or poetry, he has exhausted his capacity for good. It leaves him with no power of resistance. Consequently, the bad rushes in and takes possession."

Having offered for a long debated question an explanation that has the merits of plausibility and consistency, Mr. Brown retired into his coat, veiled his eyes behind the eclipsing hat brim, pulled on his white gloves, and departed at top speed. From such a man, one may expect a new species of drama, and it is to be hoped that he will meet in New York a manager daring enough to produce the play he is marketing.

CHAUNCEY L. PARSONS.

## THE MAESTRO'S MASTERSPIECE

Arthur Hammerstein's production of Edward Locke's musical drama, *The Maestro's Masterpiece*, will open in Springfield, Mass., Jan. 20. In the cast will be Leonid Samoiloff, Madame Maria Pampari, Samuel S. Schneier, Ethel De Foe Houston, Helen Scholder, Count Enzo Bossano, Andrea Sarto, Fred W. Peters, and Edith Somes.

## LONDON THEATRICAL EVENTS

## THE EBB AND FLOW OF THE DRAMATIC TIDE AROUND THE TIGHT LITTLE ISLAND.

*Pot Luck* by Amateurs—Americans and Others in Deco.  
ring Clementine—Curtain Raisers—Pompey the Great  
—December Announcements—Fog and Henry VIII.—  
The Mellstock Quire—The Censorship—A Nautical Ballet

LONDON, Dec. 10.—Gertrude Robins has written a clever little comedy called *Pot Luck*, which was produced by amateurs at Naphilus with gratifying results last month. Several prominent persons interested themselves in the salvation of the little town; among these patrons are the Earl of Buckinghamshire, Lord Desborough, Walter Crane, G. K. Chesterton, and Coningsby Disraeli. Under their guidance and encouragement, local Thespians were lured from carpenter shops and looms to purvey dramatic entertainment. The cast includes Charles Lacey, the local wheelwright, Ernest Shrimpton, and Arthur Smith, chair makers, and Mollie Lacey, a lace maker. Mr. Lacey plays the role of a poacher who brings home a brace of pheasants, and is pursued by two policemen. His wife saves the situation by adroitly handling these exponents of law and order. This venture has been so successful that other similar plays with local setting and interest may be attempted.

On Nov. 28, *Decorating Clementine* was played at the Globe Theatre by Charles Frohman's American company. Although the audience was composed largely of friendly Americans, the play has many qualities that do not endear it to the English theatre-goer. The grace of the original French wit has been turned into broad American comedy, humorous, perhaps, but misplaced. The translation is not a matter for congratulation. G. P. Huntley, of course, is an old favorite in London, a circumstance that stood him in good stead, as his present popularity depends quite as much upon what he has done as upon what he is doing. Hattie Williams pleased the audience because of her good sense and her self-possession. It is probable that in a more suitable part she would win praise of unusual sincerity and warmth. Doris Keane gave as unique an interpretation as did anyone in the cast, probably because she stuck close to the French conception of the part. Louis Massen, the busy Director, amused the audience.

*Mount Pleasant*, a one-act curtain raiser, was produced at the Comedy on Nov. 26 with a cast composed of Clare Greet, May Taverner, Marjorie Day, and Thomas Pauncefort. It precedes *Vice Versa*. Another curtain-raiser, called *Denton* (Lab.), was produced on Nov. 28 at the Little Theatre. It is appropriate to the election season. The cast includes Thomas Sidney and A. S. Homewood.

On Dec. 4 the Incorporated Stage Society presented *Pompey the Great* at the Aldwych. The tragedy is in three acts, by John Masefield. It proved an elaborate production with a large cast. The Blue Bird will be revived at the Haymarket for Christmas. Later, *Our Little Cinderella*, with Cyril Maude and his daughter, Marjorie, will appear at the same theatre. H. B. Irving and Mrs. Patrick Campbell's daughter are announced for *The Princess Clementine* at the Queen's, for Dec. 14. Madame Chung, a Chinese actress, will drop in at the Little Theatre before the month is over. The Golliwog, a musical play for children, will open at the Kingsway on Dec. 17. The book and the lyrics are by Edward Cadman, and the music by Jacques Greebe. Several matinees of *The Piper*, Josephine Preston Peabody's prize play, will be given during the holiday season by arrangements between George Alexander and F. R. Benson. Mr. Benson and Marion Terry will again play the leading roles. To-morrow, Madame Masterlink will repeat her *Causeuse* on her husband's work, at the Little Theatre.

London climate is no respecter of persons. Recently, the whole cast and production of *Henry VIII.* moved from His Majesty's theatre out to a cinematograph studio in the suburbs for reproduction. Unfortunately, a heavy fog swathed the land and made the trip futile. Not enough light came through the glass roof of the building to justify even the attempt to catch the pageant on the film, and the procession

moved back to the theatre for its evening performance with its errand still undone.

The *Mellstock Quire* is the latest dramatization of Thomas Hardy's novels by A. H. Evans, who previously wrote stage versions of *The Trumpet Major* and *Far From the Madding Crowd*. Under the Greenwood Tree has now been turned into a pretty picture of Wessex village life. It was presented on Nov. 16 at the Dorchester Corn Exchange, with Mr. Dawber and Miss Hawke in the leading roles.

The Lord Chamberlain has finally answered the riddle of his opposition to *Pains and Penalties*, for the authorship of which Lawrence Housman is suffering exquisite martyrdom. The censor considers it "a sad historical episode of comparatively recent date in the life of an unhappy lady." As the sad episode occurred nearly a century ago, certain enthusiastic spirits advocate an Advisory Board to revise the Lord Chamberlain's calendar. G. B. Shaw, however, discourages this suggestion; because, he says, "I and several of the other best brains in London have been giving him advice for years, and the more he is advised, the worse he gets."

*Ship Ahoy!* at the Empire is getting itself talked about by reason of a dance of eight girls on the rolling deck. The floor really rolls, and the girls promenade arm in arm in the usual fashion of boarding school misses. The nautical ballet is, however, not too naughty.

JASPER.

## THE MATINEE GIRL

(Continued from page 5.)

of tonsilitis, to which have been added laryngitis and bronchitis, triplet nuisances that have kept him from the sight of men and madame while she has been playing at the Globe.

I predict that when he emerges from his retreat he will be a chastened and superstitious man.

Persons turn their heads, look after a tall, brown-haired young man who passes them at a crowded table d'hôte relief station, and say: "Isn't that Robert Dempster?" That is as sure a sign of approaching fame as the first crocus in the spring or the frog's song of mid-Summer. But there is a human interest attaching to the young leading man of *The Nest Egg*, quite apart from his cleverness. The story of how an accident in an elevator nearly ended his career last season, and of the marvelous triumph of his will by which he emerged in eight days from a plaster cast to which he had been sentenced by the doctors for two months, makes of him a splendid exhibit to all those who believe that mind intact can rule shattered matter.

As a gratitude offering Mr. Dempster is hard at the leading role in Clara Louise Burnham's mind over matter play, *The Right Princess*.

On tour they have given Lillian Russell's *In Search of a Sinner* an alternative title. They call it *The Beauty Show* because Miss Russell's blonde loveliness is supplemented in a series of exquisite stage pictures by the glowing brunette beauty of Olive Harper. The old guard of actors are saying, "I told you so," and "stage blood will tell," of the success of the daughter of Emily Thorne, and the niece of Charles Thorne, and the guests who have grateful memories of the hotel king, say: "I always expected something of John Chamberlain's little girl."

A young woman who had been one of the many Miss Lucys of Mrs. Wiggs of the Cabbage Patch wrote Manager Tyler:

Dear Mr. Tyler:  
Don't you think Miss Lucy is worth twenty dollars more a week?

Mr. Tyler replied:

Dear Miss Blank:

I don't.

To which reply the incumbent Miss Lucy returned:

Dear Mr. Tyler:  
Anyway, I'm glad I haven't a bare lip.

THE MATINEE GIRL.

## WILLIAM GILLETTE IN REPERTOIRE.

He Appears This Week in *Secret Service* to Continue Good Patronage.

William Gillette's farewell engagement at the Empire Theatre in the five plays most closely associated with his name has all the appearances of a series of new Broadway productions. *Sherlock Holmes* and *The Private Secretary*, the first two revivals in the series, were successful beyond the expectations of Mr. Gillette himself, and *Secret Service* promises equal popularity. This American war drama was first produced at the Garrick Theatre on Oct. 5, 1890, where it ran for several months—the greatest success up to that time in the history of the Garrick. Afterward in London, whether Mr. Gillette brought his play, it met with a like good fortune.

As in so many Civil War dramas, love and patriotism conflict in *Secret Service*, but unlike most of that dramatic species, love wins over patriotism. The story of the play is well remembered.

The acting is excellent. Mr. Gillette's capital work in the part of Lewis Dumont is traditional. Clifford Bruce as Henry Dumont is worthy of special mention, not only for his work this week, but for his Catherine in *The Private Secretary* and his Dr. Watson in *Sherlock Holmes*. Marie Wainwright is another member of the cast from whom one expects worthy things and in whom one is not disappointed. The cast of the play follows:

General Nelson Randolph	William Riley Hatch
Mrs. General Varney	Marie Wainwright
Edith Varney	Louis Hatch
Wilfred Varney	Albert Parker
Caroline Miford	Jeanne Duras
Lewis Dumont	William Gillette
Henry Dumont	Clifford Bruce
Mr. Benton Arrelasford	John Miller
Miss Klitridge	Margaret Green
Martha	Mariette Abbott
Jones	Charles H. Bradbury
Lieutenant Maxwell	George H. Hubbard
Lieutenant Foray	A. Romaine Gallaudet
Lieutenant Allison	Frederick Wallace
Lieutenant Tyres	Gerald Lath
Lieutenant Easing	R. H. Grant
Sergeant Wilson	Griffith Evans
Sergeant Billington	Thomas Eligh
Corporal Matson	H. A. Morris
Cavalry Orderly	Stewart Robson
Artillery Orderly	George Edwards
Hospital Messenger	Frank Andrews
First War Department Messenger	John Harris
Second War Department Messenger	Philip Bancifield
Third War Department Messenger	W. S. David
Fourth War Department Messenger	Edward Lindsey
Telegraph Office Messenger A	John Monahan
Telegraph Office Messenger B	Edward Clinton Eddinger
	Richard Markwell

Next week, the fourth and last of the engagement, will be devoted to *Too Much Johnson*, *The Private Secretary*, *Secret Service*, and *Sherlock Holmes*. The Christmas performances will be *The Private Secretary*; on Tuesday *Too Much Johnson* will be the bill; *Secret Service* will be given twice on Wednesday, and the remaining performances will be devoted to *Sherlock Holmes*.

## NORDICA ENTERTAINS BERNHARDT

At the reception which Lillian Nordica tendered Madame Bernhardt, at the Hotel Gotham Sunday afternoon, were a notable gathering of persons famous in the worlds of society, art, music, and the stage. For two hours a long line of guests was presented to Madame Bernhardt, who seemed to enjoy the reception immensely. Among the people of the stage present were: Mr. and Mrs. Leo Slezak, Madame Mariaka Aldrich, Lena Ashwell, Marie Tempest, Emma Thurby, Dr. Guillaume Stengel-Gembrich, Beverly Sillgreaves, Daniel Frohman, Mr. and Mrs. John Drew, G. Perugini, Constance Collier, May Irwin, Madame Flahaut, Madame Jomelli, Bruce McRae, Mr. and Mrs. Victor Herbert, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Walter Damrosch, Kitty Cheatham, Herbert Witherspoon, Olga Nethersole, Mr. and Mrs. Russell Colt (Ethel Barrymore), Mr. and Mrs. Oswald Yorke (Annie Russell), Mr. Reinhold von Warlich, Madame Gerville Reache, Elsie de Wolfe, Elizabeth Marbury, and Mrs. Reginald De Koven.

Wm. A. Mortimer

Leonard Ide—Mabel Estelle

Eugene Frazer—Mabel Griffiths

## "TAKE MY ADVICE, CONFESS"

From "Without a Name" at Payton's Bijou, Brooklyn, N. Y.





ETHEL DOVEY

GEORGE ANDERSON  
In "He Came From Milwaukee"

**A PREMIERE AT THE IRVING PLACE**  
*A Nice Mess, Called a Burlesque Operetta, Really a Farce with Music, Amuses.*

A *Nice Mess* (Polnische Wirtschaft), in three acts, by Karl Kraatz and George Okonowsky, music by Jean Gilbert, which was produced for the first time at the Irving Place Theatre last Wednesday night, Dec. 14, is called a burlesque operetta on the programme. This seemed a misnomer, for down to the end of the first act no one on the stage raised his voice in song. Then the musical part of the entertainment began, and thereafter to the very end there was no lack of pretty, though often reminiscent, tunes, nor of graceful and light-footed dancing. In reality, the piece is a farce with music. It contains many bright lines and some good situations, though others have seen yeoman service in the past.

Willy Hegewaldt is engaged to Erika, daughter of Adalbert and Gabriele Mangelsdorff. It is not quite clear how this is possible, since Willy has a wife, Marga. At any rate, Willy's visit at his future father-in-law's is rudely interrupted by the appearance of Marga, who wishes to take Willy back with her to her estates. She forfeits these lands, which she has inherited from a relative, if she does not live happily with her husband. Willy refuses to go with her. He makes strenuous efforts to keep his identity a secret from the Mangelsdorff family. Adalbert recognizes in Marga a woman for flirting with whom he had gotten a beating some time before.

The scene now changes to Marga's estates, when all misunderstanding is cleared up. Willy and Marga are reconciled and Erika engages herself to Hans Fiedler, an intimate friend of Willy.

The cast acquitted itself well. Fritzi Loeber, as Marga, acted, sang, and danced to the entire satisfaction of the audience. A very pretty duet with Willy, played by Otto Marie, received several encores. Emma Malkowska as Erika, was chic as ever. Rudolf Werder, whose every appearance in the role of Hans was greeted with a laugh, particularly so when he was disguised as a girl, sang a comic song with Miss Malkowska, that made the hit of the evening. Gustav Olmar as Count Schofinsky was droll. This was the cast:

Adalbert Mangelsdorff	Adolf Kuschn
Gabriele	Georgine Neuendorff
Erika	Emma Malkowska
Councillor von Veltenius	Bernard Robert
Willy Hegewaldt	Otto Marie
Marga	Fritzi Loeber
Hans Fiedler	Rudolf Werder
Fritz Sperling	Ernst Pitschau
Steinoc	Hans Hansen
Count Kasimir Schofinsky	Gustav Olmar
Marnschka	Angelica Brasch
Saluschka	Ella Specht
Anuschka	Elvira Avon
Petruschka	Marie Jackson
Auguste	Lina Haenseler
Mariechen	Selma Weber
Stempansky	Albert Sonndern

**WOMEN PLAY THE RIVALS.**

The dramatic organization known as the Mummers gave at Students' Building, Smith College, Dec. 17, an interesting performance of *The Rivals*. The Sheridan comedy was given with considerable spirit and realization of character values. Setting and costumes were appropriate and becoming. The best sustained interpretation was that of Sir Anthony Absolute by

In "Alma,  
Where Do You Live?"

Louise White. Captain Absolute, because of the large size, deep voice and robust bearing of Helen Stoppbach in this part, had less of the incongruity so common in plays of all women casts. Curiously the scenes between these two masculine characters were really the best done in the play. The weakest scene was that among the women when they receive news of the duel.

These student plays present inevitably interesting contrasts with professional productions, as the same material is used by both. On the professional stage one for so long has become accustomed to enjoying *The Rivals* for the richly seasoned characterizations of Bob Acres and Mrs. Malaprop by matured and most artistic players that it is almost novel in a production like this college one to see the pretty and mischievous scenes of youthful romance come out



Frank C. Bangs, N. Y.

IVA BARBOUR

HARRY CONOR  
In "Marriage à la Carte"

strongest and with a freshness that puts the traditional emphasis in an abeyance probably unavoidable, when the amateur nature of the college production is considered. None the less the production was appreciative and lightly artistic, with touches of dramatic conviction.

Mrs. Malaprop was generally good and her lines raised the usual tributes of delighted laughter. Sir Lucious O'Trigger was extremely Hibernian and Bob Acres amusing, although uneven.

The cast was: Thomas, Margaret Wood; Fag, Katherine Whitney; Lucy, Edith Warner; Lydia, Dorothy Rowley; Julia, Emily Smith; Mrs. Malaprop, Helen Searight; Sir Anthony Absolute, Louise White; Captain Absolute, Helen Stoppbach; Faulkland, Louisa Spear; Bob Acres, Marion Tanner; Sir Lucious O'Trigger, Freda Zimmer; David, Elizabeth Wilson.

The Organization Committee were: Elisabeth Sweet, Margaret Shapleigh, Mary Worthen, Dorothy Stoddard, Mildred Scott, Dorothea De Schweinitz, Gertrude Sexton, and Margaret Wood.

M. K. BREWSTER.

**ELLEN TERRY HONORED.**

The New Theatre announces that its founders, of which William K. Vanderbilt is president, will present Ellen Terry with a gold founders' medal in recognition of her distinguished services to dramatic art. The presentation will be made about the middle of January, when Miss Terry, now on a lecture tour of America, will be in New York. This will be the second founders' medal conferred. The first was presented last Spring to Dr. Horace Howard Furnace, the author and Shakespearean authority, at a dinner in Philadelphia, at which Dr. Furnace delivered a most remarkable address.

The honor will be conferred in connection with a special matinee of *The Thunderbolt*, to which several hundred players, dramatists, authors, artists, and distinguished persons will be invited. Miss Terry will occupy the box of honor. The play will be run through without an intermission, and at the fall of the curtain the presentation will be made on the stage by one of the founders. Miss Terry will respond. Following the exercises the actress will be the guest of the founders and their wives at a tea to be served in the foyer. A number of guests distinguished in the fields of arts, letters, and sciences will be present.

**POMANDER WALK.**

Louis N. Parker's play, *Pomander Walk*, opened at Wallack's last night. The English company engaged for the production includes George Giddens, York Stephens, Edgar Kent, Lennox Pawle, T. Wimsey Percyval, Geoffrey Douglas, Stanley Lathbury, Sybil Carlisle, Dorothy Parker, Cicely Richards, Helen Leyton and Winifred Fraser.

**IVA BARBOUR.**

Iva Barbour makes a very pretty Mademoiselle Germaine in *Alma, Where Do You Live?* now at Joe Weber's Music Hall. Miss Barbour is one of the trio of young women whose pleasing appearance and beautifully blending voices make so much for the success of *Alma*. A portrait of Miss Barbour is seen on this page.



Byron, N. Y.

Miss Bernards

Miss Davies

## SCENE FROM "L'AIGLON" AT THE GLOBE THEATRE, NEW YORK

## • SOTHERN AND MARLOWE.

**These Artistic Players Please Large Audiences in Their Notable Repertoire.**

E. H. Sothern and Julia Marlowe enjoyed a fine patronage at the Broadway Theatre last week, appearing in *As You Like It* on Monday, Tuesday, and Wednesday evenings; in *Romeo and Juliet* on Thursday and Friday evenings, and at a Saturday matinee, and in *Hamlet* on Saturday night. On Monday and Tuesday evenings of this week they appeared in *The Taming of the Shrew*; yesterday (Tuesday) they gave a special matinee of *Macbeth*; to-night they will appear in *The Merchant of Venice*; to-morrow night, in *Twelfth Night*; Friday evening in *As You Like It*, and on Saturday night they will again appear in *Macbeth*.

The artistic labor involved in the first weeks of *Macbeth*—which remains perhaps the most notable achievement of these earnest and talented players—reacted upon the first performance of *As You Like It*, which, aside from its fine setting and picturesque costuming, was something of a disappointment. The repetitions, however, brought the company forward more effectively. Mr. Sothern's personation of the melancholy Jacques is well known. It is a role in which he shines. Miss Marlowe happily denotes the appealing moods of Rosalind and is a picture in the assumed costume. Mr. Lewis is a pleasing Orlando. Frederick Roland read his lines as Silvius well. Rowland Buckstone—deserving note of whose Porter in *Macbeth* was inadvertently omitted in *THE MIMON*—was a capital William. Mr. Howson's Touchstone was effective. Mr. Harris was a venerable figure as Adam. The common lack of many in the company—a failure to give to Shakespeare's lines their value and beauty—was noticeable. But the performance was on the whole so much better than one could expect in the circumstances that little fault should be found. This was the cast:

Duke	Eric Blind
Frederick	John Tavor
Amiens	Maurice Robinson
Jacques	E. H. Sothern
Le Beau	François Bentzen
Charles	Eric Blind
Oliver	Sidney Mather
Jacques	P. J. Kelly
Orlando	Frederick Lewis
Adam	William Harris
Dennis	Louis Moss
Touchstone	Albert S. Howson
Sir Oliver Martext	Charles Howson
Cornelia	Malcolm Bradley
Silvius	Frederick Boland
William	Rowland Buckstone
Rosalind	Julia Marlowe
Celia	Norah Lamson
Phoebe	Loretta Healy
Audrey	Leonore Chippendale

Romeo and Juliet was given with all the care that has before marked its representation by these stars, with this cast:

Escalus	Milano Tilden
Paris	Albert S. Howson
Montague	Malcolm Bradley
Capulet	John Taylor
An Old Man	Charles Howson
Romeo	E. H. Sothern
Marcutio	Frederick Lewis
Benvolio	Eric Blind
Tybalt	Sidney Mather
Friar Laurence	Thomas Coleman
Galtinagar	Frederick Roland
Sampson	François Bentzen

Gregory . . . . . P. J. Kelley  
 Peter . . . . . Rowland Buckstone  
 Abraham . . . . . Ernest Sinclair  
 An Apothecary . . . . . Malcolm Bradley  
 Leonore Chippendale . . . . . Alma Kruger  
 Lady Capulet . . . . . Julia Marlowe  
 Juliet . . . . . Eugenia Woodward  
 Nurse . . . . . Katharine Wilson  
 Page . . . . . Hamlet and The Taming of the Shrew also showed the artistic care usual, and Mr. Sothern and Miss Marlowe repeated the personations that are now well known. At the matinee of *Macbeth* yesterday the theatre was crowded, many members of the profession seizing the opportunity to witness this fine production.

The repertoire for the last week of the engagement.

beginning Dec. 26, will include all the plays offered during the earlier weeks of the engagement. In addition to the regular Saturday matinee, there will be an extra Christmas matinee on Monday, Dec. 26. The plays for the week will be: Monday matinee, *The Taming of the Shrew*; Monday evening, *Macbeth*; Tuesday evening, *Hamlet*; Wednesday evening, *Romeo and Juliet*; Thursday evening, *As You Like It*; Friday evening, *The Taming of the Shrew*; Saturday matinee, *The Merchant of Venice*; Saturday night, last performance, *Twelfth Night*.

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TUNIS F. DEAN.

Tunis F. Dean, who is representative for David Belasco, with Frances Starr in *The Honest Way*, is a protege of Captain William E. English, of Indianapolis. For years he was the junior partner of the well-known firm of Harris, Britton and Dean, controlling a circuit of theatres in a dozen leading cities, with headquarters at the Academy of Music, Baltimore, Md. As a boy he served his apprenticeship in the profession as treasurer of English's Opera House in the Hoosier capital. When Captain English was elected to the United States Congress young Dean acted as his private secretary. Prior to his joining Mr. Belasco's executive staff Mr. Dean was business manager for Harry Davis at the Grand Opera House in Pittsburgh, where he remained for five years. While in Pittsburgh he managed Luna Park during the summer season. For the past two summers Mr. Dean has been business manager of the Toronto Baseball Club. When in New York Mr. Dean makes his headquarters at the Belasco Theatre. A portrait of Mr. Dean is carried on this page.

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KLAU AND ERLANGER BUILDING.

Without any display ground was broken in Seattle last week for the new Metropolitan Theatre, which Klaau and Erlanger are to erect in that city. It is estimated the new playhouse will cost approximately \$250,000. The plans call for a seating capacity of 1,000, although the ordinary house of this size built on the old-fashioned style would seat 2,400 persons. The contracts set forth that the theatre will be completed by Aug. 1, 1911.

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IT IS IMPROVING.

Toledo Daily Blade.

Somebody is putting a lot of new ginger in the good old DRAMATIC MIRROR, these days, with the result that every issue shows a marked improvement. Its illustrations are now not only interesting but valuable, its comments are strong and timely, and its news features cover the entire field completely and accurately. The new DRAMATIC MIRROR is distinctly worth while.

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AN IMPROVED "MIRROR."

Toronto News.

Congratulations upon the many recent improvements in THE NEW YORK DRAMATIC MIRROR are in order. This excellent publication, which has an unparalleled standing with the profession in the United States and Canada, has beautified its make-up and added a valuable editorial department which with many other excellent features make it a dignified and worthy journal of the theatre.

## SIR HERBERT TREE COMING?

HE WILL PROBABLY APPEAR AT THE NEW THEATRE THIS SEASON.

Negotiations to This Effect Are in Progress—What the Noted Actor and His Company Will Appear in, However, Is Yet to Be Determined and Announced.

Although the plan has not been officially announced, Director Winthrop Ames, of the New Theatre, for some time has been in negotiation with Sir Herbert Tree, of His Majesty's Theatre, London, with a view to the appearance of the English actor and his company at the New Theatre for an engagement of several weeks late this Winter or early in the Spring, following the theatre's regular season. It is said that the arrangement has practically been perfected.

It is probable that Sir Herbert will bring the company at present playing with him at His Majesty's in Shakespeare's Henry VIII, and import the massive production of that play. It is said that Sir Herbert for some time has been working upon a pretentious production of Macbeth, in which he designs to have the support of Arthur Bouchier and Violet Vanbrugh, but he would hardly contemplate that production outside of London and His Majesty's, and New York this season has had one Macbeth in the hands of Mr. Sothern and Miss Marlowe that quite fills the present public desire for this play.

If Sir Herbert does not bring with him Henry VIII—it would seem that the success of this play in London would augur its welcome here, costly as the experiment might be—he will have to fall back upon some of the other plays in his repertoire. He would hardly venture here with The O'Flynn, by Justin McCarthy, a play of which much was expected last Spring, but which proved to be a failure at His Majesty's. Sir Herbert made an elaborate production something like a year ago of Beethoven, the drama founded on the life of the composer, by René Panchon, and adapted by Louis N. Parker, but that had only a success of curiosity in London, and was not popular when given later in the season at the New Theatre. False Gods, adapted by James Bernard Fagan from Dumas' La Fol, while it ran for some time at His Majesty's, had no vogue that would insure its acceptance here.

If Sir Herbert should decide to present none of the plays named here, he could fall back upon his older repertoire, which is largely Shakespearean, and includes The Merry Wives of Windsor—which is out of the question probably, owing to the New Theatre's own production of this play this season, unless there should be a managerial desire for comparison—Julius Caesar, The Merchant of Venice, Twelfth Night, Hamlet, etc.

The fact is that during the past two seasons Sir Herbert Tree has not been very fortunate in his enterprises at His Majesty's, aside from Henry VIII, which has drawn well, it is said. In this respect, however, he has fared no worse than the average manager in London, for the disturbance of a general election in England early this year, King Edward's death, and the new elections have combined to demoralize theatrical business.

### THE PROFESSIONAL WOMAN'S LEAGUE.

The annual bazaar of the P. W. L. at the Waldorf-Astoria opened Thursday, Dec. 14, and was continued for the rest of the week. The rooms were crowded every afternoon and evening with people prominent in the theatre and society, whose generous patronage showed a keen appreciation of this worthy cause. The women of the league, who contributed so liberally of their handiwork and time, also proved enterprising and persuasive saleswomen. Quietly and irresistibly they made every spectator a willing buyer.

Dr. Ida C. Nahm, auditor of the league, was in charge of the bazaar, and Amelia Bingham, the league's president, was at the head of the Reception Committee.

May Irwin was the first purchaser at the "husband retainers" booth. Marie Tempest and Constance Collier soon found their stock as depleted as a special sale in the five and ten cent store.

Mrs. Wallace Munro, assisted by pretty girls, was at the Friars' Booth, while Wallace Munro kept things lively selling ten-cent chances on straight front stays.

Mildred Holland had the cosmetic booth and persuaded every visitor that the thing she needed most was a rejuvenating cream.

Maud Craigen, with a dozen assistants, conducted a fortune telling booth, where one's fortune could be tried by palmistry, horoscope or other method. In short, there are a great diversity of attractions, including, of course, the fair leaguers themselves.

### SARAH BERNHARDT'S ENGAGEMENT.

Madame Bernhardt has continued her triumphant course through the second week of her New York engagement at the Globe Theatre. She repeated La Dame Aux Camélias, La Tosca twice, L'Aiglon, La Horla, La Femme X, and Jeanne d'Arc. On Friday evening she appeared in Sapho, one of her old successes. At the special matinee on Friday Dorothy Donnelly and her American company of Madame X were guests of Madame Bernhardt. They came from Philadelphia in a special car, and returned immediately after the performance. Edward Feeney, of Brooklyn, president of the American Federation of Catholic Societies, entered a protest against the presentation of La Samaritaine. In her reply Madame Bernhardt emphatically stated her belief in the play and its thesis.

### EMPIRE DRAMATIC SCHOOL ALUMNI.

On Friday, Dec. 9, there was a large attendance at the weekly social meeting of the Society of the Alumni, these meetings having been resumed until further notice. Mrs. Stevens presided at the tea-table, assisted by other members of the House Committee. George Irving, first vice-president, spoke impressively of the plans of the society for its development and increasing strength, and his remarks were enthusiastically applauded.

Among the members attending were Charlotte Lambert, who recently appeared with such success as Clytemnestra with the Coburn Players; Florence Huntington, Mrs. Hamilton, Phillip Perry, representative of the class of 1910, and several members of his class. Mrs. Lillie Wood Morse, former historian of the society, was also present.

The previous week several of the musical members were present, including Miss Greenfield, Miss Gibson, Miss Adams, and Miss Remington, guest of Mrs. Stevens.

The president, Laura Ledgwick Collins, is preparing for a series of afternoons with people well known and interested in the drama, as guests, of which due announcement will be made later.

Mr. and Mrs. Charles Hanford, when in town last Autumn, paid an informal visit to the rooms, and expressed themselves most cordially toward the purposes of the society and the need for its existence. Gaston Bell, whose success with Paul McAllister's company last season is well remembered, and Morgan Wallace are now in town.

### HENRY ARTHUR JONES HONORED.

A breakfast was given in honor of Henry Arthur Jones at the Players' on Sunday, Dec. 18. The hosts were American actors who have appeared in one or more of the dramatist's plays. The guest was reminded of his early success by an unannounced revival of the Chequers Inn scene from The Silver King, and apt quotations were read from a score of his later works.

President John Drew was the felicitous toastmaster, and Mr. Jones acknowledged his welcome with an intimate, modest and thoughtful speech upon the relations of the author and the actor. His remarks met with evidences of deep appreciation.

Others at the board were Frederic De Belleville, Bruce McRae, Frits Williams, Howard Kyle, John Craig, Thomas W. Ross, Taylor Holmes, William Sampson, Tyrone Power, J. Harry Benrimo, Sheldon Lewis, Eugene Ormonde, Jacob Wendell, Jr., George Backus, Henry Mortimer, Paul McAllister, William Courtleigh, and Forrest Robinson.

Messages of regret from E. H. Sothern, Otto Skinner, William H. Thompson, George Fawcett, John Westley, George W. Wilson, E. M. Holland, and Walter Hale were read.

### THE PEOPLE'S SYMPHONY.

The People's Symphony Society, Frans X. Arens, musical director, performed the second orchestral concert of the eleventh season at Carnegie Hall, Sunday afternoon, Dec. 18. The programme was given with Herr Willy Lampert, cello concert-master, as soloist; Overture "Phedre," Massenet; "Variations on roccoco theme" for cello solo and orchestra, Tchaikowsky; "Rustic Wedding," Goldmark; March No. 1 "Pomp and Circumstance," Elgar.

The next concert will take place Jan. 29 and will present a Wagner programme. These concerts are educational in character and are intended especially for students and wage-earners.

The Chamber Music Club also continues its educational activities. This year it is studying cello literature, and the second concert of its eighth season took place at Cooper Union on the evening of Dec. 18. The Olive Mead Quartet performed the following programme assisted by Miss Littlehales, cello soloist, and Dorothy Rice, accompanist: Quartet in G major, Haydn; Sonata for cello and piano, Galliard; Quartet, A major, Taneeuw.

### LIEBLERS SUE KENDALL ESTATE.

A suit to recover \$4987 from the estate of the late Ezra Kendall has been instituted against Mrs. Kendall, widow of the actor and executrix of the estate, by Liebler and company. George C. Tyler, manager for Liebler and company, declares the suit has been brought to recover money actually loaned to Kendall or advanced on his salary, and was not contemplated till it was learned that he had left considerable property. Kendall at the time of his death was touring in The Vinegar Buyer, receiving \$250 weekly, five per cent. of \$5000 gross receipts and twenty per cent. on greater receipts.

### COMPANIES FOR LATIN AMERICA.

In the W. S. Harkins company, which has been formed for a tour of the maritime provinces, the West Indies, and South America are Minguan Oxer, Pauline English, Caroline Hastings, Ruby Markle, Julia Sands, Claude Anderson, Kenneth Prince, Harry English, Maurice Franklin, George Peabody, Frederick Le Duke, Albert New, Joseph Doyle, W. S. Harkins, Walter B. Woodall.

### SUIT AGAINST HENRY ARTHUR JONES.

The London Theatrical Managers' Association threatens to sue Henry Arthur Jones, the English dramatist, for permitting Ethel Irving to use at the Hippodrome an act from his comedy, Dolly Reforming Herself. By agreement between the theatrical and the music hall managers in London, dramatic performances are forbidden in music halls. Mr. Jones has made Sir Herbert Tree his agent in the matter.

## ITALIAN THEATRE-TOPICS

### A RUMOR THAT DUSE WOULD SETTLE FOR LIFE IN ROME IS DENIED.

**She Will Continue a Florentine—Her Quarrel with the Festival Directors—She Will Not Play in Italy Again Until 1912, When She Will Assume Shakespeare Parts—New Plays Produced in Rome.**

(Special Correspondence of THE MIRROR.)

Rome, Dec. 12.—It has been rumored that Duse was going to settle for life in Rome, and that she had bought a house on the Palatine for the purpose. But this, unfortunately, is not true. Florence is her favorite town, and she has a delightful house there. She spent last summer in Venice, and during her stay she told her friends that she would not play in Italy again until 1912, and that then she would appear in several Shakespearean plays, possibly as Lady Macbeth and Portia. She will make a splendid Lady Macbeth. She will also appear in a few new plays by Robert Bracco, and Marco Praga, her favorite author in Italy.

It was hoped that Duse would appear in Rome during the great festivals which are being prepared for 1911, but when she had almost promised to appear an unexpected incident occurred and she withdrew, and refused to have anything more to say to the directors of the festival. This is a great pity. The directors ought to have agreed to Duse's suggestions. She knows the Roman taste better than they do, and Rome should not be deprived of this great artist during the festivals which celebrate Italy's unity and the dispersal of her many petty foreign rulers.

One or two pretty novelties have appeared lately, as Beauties and the Beast. The beast is a rich banker, as ugly as he is rich. He fascinates every woman with whom he speaks by the beauty of his voice and eloquence. Once a married man is jealous of him, but the banker turns round, laughing, and says: "Now, how can you imagine that any woman could leave a man like you for a man like me?" and the other laughs and shakes hands with the beast. The beast finishes by marrying a beautiful girl, as poor as she is beautiful, and all ends well. Senor Lopez has made another success with this comedy, which is not so simple in acting as it is in reading. I think it would take in England and in America.

Captain Fracassa is my next novelty. There is very little in it, however, to remind you of the famous French novel of the same name, and it has taken operetta form, which somewhat spoils it. The great actor, Zucconi, has introduced a new dramatic post to us, and he has created an enthusiastic success. But as the play is not of a character to please an American public I need not describe the plot, which is half serious, and half comic, and is taken from an old Italian novel by D'Aeglio, and is composed somewhat in the style of Rostand's celebrated play. A third novelty is a one-act play, called The Beast of Burden. This "beast" is a poor country doctor who is paid by the government. The play, though only in one act, is divided in three scenes. In the first, we see the doctor at work; in the second, we see him surrounded by donkeys (alias fools); in the third scene we see the poor doctor utterly destroyed by the fools around him. A school friend of his saves him from despair by recommending him to a newspaper, for which he may write. This doctor does, and lays his life open to the public with descriptions of the fools who have ruined him in order to place a favorite in his post. This makes a sensation, and the poor doctor finds a pleasure and lucrative career open to him instead of the infamous career of being a mere "beast of burden" to a population of donkeys and fools.

A very successful new play is The Little Queen of Sheba, by Signor Moschino, a dramatic poet, novelist, and journalist. Emma Gramatica, who appears as the heroine of this play, has already made it celebrated in many other cities of Italy. The play is equally successful here, as also is Emma Gramatica, who is really a grand artist in this play, and she is enthusiastically applauded every time it is produced. The play is sentimental and original. It is a study of a girl just leaving school. She is ignorant of real life and dreams of an impossible love, but the dream fails and the girlish heart is broken. She loves a man who does not love her, and who has a tragic past life behind him. He has loved the girl's mother, and is drawn to the girl on account of her likeness to her mother. The poor girl consents to marry a man she does not love, and she will live a poor life like other women.

The play is in three acts; and, simple though the plot seems to be, the language is so delicate and poetic that the play is received with the greatest pleasure. The girl takes the public at once, and Emma Gramatica plays her splendidly.

Great preparations have begun for next year, but of these I will write when the programmes are completely decided.

S. P. Q. R.

### THE PRIARS BANQUET WILLIAM HARRIS.

Hundreds of friars gathered at the Hotel Astor Sunday night at a dinner given in honor of William Harris, the veteran manager. Among the speakers were John W. Rumsey, Marc Klaw, A. L. Erlanger, Augustus Thomas, Henry Arthur Jones, Ronald Wolf, Percy G. Williams, and Clay M. Green. Among the many people prominent in the theatrical world who were present were George Ade, George M. Cohan, Charles Burnham, Al Hayman, John Philip Sousa, Joseph Brooks, Richard Carle, Raymond Hubbard, John Slavin, Jack Gardner, Marcus Mayer, Henry B. Harris, and William Harris, Jr.

## THE FOOLISH VIRGIN.

**Charles Frohman Presents Another French Drama to the American Public.**

Drama in four acts, by Henri Bataille. Produced by Charles Frohman on Dec. 19 at the Knickerbocker Theatre.

Marcel Armaury . . . . .	Robert Drouet
Duke Amande de Charance . . . . .	John Flood
Gaston de Charance . . . . .	Shelley Hull
The Abbe Roux . . . . .	Campbell Collier
Secretary to M. Armaury . . . . .	Francis Verdi
Secretary to Duke de Charance . . . . .	J. Homer Hunt
Fabien . . . . .	Edgar Hill
Fanny Armaury . . . . .	Mrs. Patrick Campbell
Duchesse de Charance . . . . .	Annie Esmond
Diane de Charance . . . . .	Adelaide Nowak
Kitty . . . . .	Ethel Morrey

Foolish is hardly an adequate epithet for this so-called virgin. At the sentimental and willful age of eighteen she fell desperately in love with a rascally husband of forty, who was undeservedly loved with equal vigor by his wife. This lady, Fanny Armaury, spent her time in shielding Marcel Armaury and Diane de Charance from the righteous wrath of Diane's father and brother. Marcel sensibly utilized his wife to cover his elopement with Diane. Impressed later by Fanny's quixotic state of mind, the foolish virgin forced Marcel to choose between the two loves that destiny offered him. Learning that Marcel loved her supremely, and that Gaston was inexorably resolved upon Marcel's death or their separation, Diane cleared the field by shooting herself.

The play is effective alone and solely through its abnormality. When the foundation of the argument is reached, it means that marriage laws are a nuisance, if not a farce, and that every man should be his own monitor in altering his connubial selection. Granting that marriage is a comparatively recent mundane convention, and not an eternal, divine foreordination, what better device can be offered in this year of grace? The question is too absurd to discuss outside of Point Loma. If the laws are, then, the most satisfactory arrangement conceivable, Henri Bataille's drama sinks into futile drivel: he hasn't a leg to stand on. The fact that three insignificant individuals dared to array themselves against a universal convention justified nothing. If "love isn't a crime to be punished," if may at least become a passion to be mastered. Marcel, Diane, and Fanny, all culpable for defying a necessary convention, all merited torment.

Had Mr. Frohman chosen for presentation on Dec. 19 a less competent cast, the sophistical reasoning would have been hooted. Even with so accomplished an actress as Mrs. Patrick Campbell to illuminate the crafty false logic the audience was inclined to smile at Fanny Armaury's point of view. She is artful in tone, pose, gesture: she knows the value of contrasts; she always commands the situation, the attention and the sympathy through the four acts. Adelaide Nowak has great intelligence and uses her ammunition skillfully. She should be careful not to let the deeper tones of her voice lapse into roughness. In about as contemptible a role as an actor was ever called upon to play, Robert Drouet acted with care and reserve. A hero who is burdened with superfluous love is a difficult undertaking. Shelley Hull is commendable for his sincerity and his consistency. John Flood rather brutalized the Duke — in obedience to orders, no doubt.

The stage settings were more tawdry than tasteful, and the tailoring was distinctly American, not French. In histrionic effect, however, the play is very realistic — so realistic that it might be classed among the mechanic rather than among the fine arts.

## OLD HEIDELBERG.

**Wilhelm Meyer-Forster's Youthful Comedy Revived at the New Theatre.**

Von Metzing . . . . .	Stewart Baird
Von Breitenberg . . . . .	Edwin Cushing
Von Haugn . . . . .	E. M. Bell
Gloss . . . . .	Albert Bassaeke
Baron von Pasarge . . . . .	Bon Johnson
Scholermann . . . . .	John Sutherland
Lutz . . . . .	Ferdinand Gottschalk
Reuter . . . . .	James Tiffany
Dr. Juttner . . . . .	Louis Calvert
Karl Heinrich . . . . .	Frank Gillmore
Ruder . . . . .	William McVay
Frau Ruder . . . . .	Helen Reimer
Frau Dorfert . . . . .	Mrs. Sol Smith
Kathie . . . . .	Jessie Bussey
Karl Engelbrecht . . . . .	Pedro de Cordoba
Count von Asterberg . . . . .	William Raymond
Karl Bliz . . . . .	Robert Hamilton
Kellerman . . . . .	Albert Bruning
Von Wedell . . . . .	Edwin Cushman
Von Reinick . . . . .	George Breede
Count von Bansin . . . . .	Victor John

The announcement of a production of Old Heidelberg at the New Theatre on Dec. 19 awakened pleasing expectations in the many who had seen one or more of the versions of the play presented in this city. Naturally it was expected that something surpassing the others would be the result. Even scenically this did not prove to be true. The scene at Rüder's was much prettier at the Irving Place. The prince's room at the inn, however, was never more effective than as shown by Mr. Melchner at the New Theatre.

As for the acting, Mr. Gillmore held his own with any of the Karl Heinrichs who have appeared on the local stage. He was too mature, perhaps, but, this said, nothing save praise can properly be spoken of him. Miss Bussey as Kathie did conscientious work, but she fell short of what certain of her predecessors in the part have accomplished. In the second and third acts she seemed too sophisticated, too much lacking in simplicity and ingenuousness. Then, too, she laughed too much, and her gaiety sounded forced. In the love scenes she was

decidedly better. Here she managed to strike the note of true pathos. Her whole performance wanted the charm Miss von Ostermann displayed in such abundance at the German Theatre. Ferdinand Gottschalk found Lutz a role to his and the audience's liking. William McVay as Rüder showed that for character actors there is a crying need. The part is a small one, but at the German Theatre Willy Frey made it screamingly funny, whereas Mr. McVay got scarcely anything out of it. The same criticism applies to Mr. Bruning's Kellermeier. He would, no doubt, be surprised if he were told that the part can be played in such a way as to bring tears. Mr. Calvert was admirable as Dr. Juttner. His English accent was occasionally obtrusive, but this was nothing compared to the Weber-Fields dialect used by the representative of the part in Aubrey Boucicault's production. Mr. Holland did his little as Baron von Haugn very well. Robert Hamilton is a newcomer of promise.

## AT VARIOUS THEATRES.

**GRAND OPERA HOUSE.**—Bessie McCoy and The Echo played to appreciative audiences at this house last week. The current attraction is Ziegfeld's Follies of 1910.

**CITY.**—The City Theatre opened with two performances a day Dec. 5, presenting an excellent vaudeville bill. Frank Sheridan and company in *The Derelict* were prime favorites on this bill. Middleton and Speelmeyer in *A Texas Wooing* also were well received, and Cliff Gordon as the German Senator made a distinct hit with the audience. Josephine Sabel, McMahon's Pulliman Porter Maids, and G. Molasso and his company of thirty in their Parisian pantomime dance completed a very excellent bill.

**WEST END.**—Last week The Fourth Estate was presented at the West End Theatre. This newspaper play was well received and well played by a cast which includes Charles Waldron as Wheeler Brand, Joseph Woodburn as Ross McHenry, Hildegard Benson as Phyllis Nolan, all of whom did good work in the roles for which they were cast. This week a production of the Passion Play with a choir invisible is scheduled. Matinees Saturday and Wednesday at 3 P.M. Evenings 8.30.

**ACADEMY OF MUSIC.**—The Academy of Music Stock appeared last week in *The Power of the Press*. Theodore Friebus as Stephen Carson, John T. Dwyer as Turner Morgan, Priscilla Knowles as Annie Carson, Anna Hollinger as Julia Seymour, and Carrie Clark Ward as Mrs. O'Callahan easily outdistanced the large cast in the clever performance they gave in the various roles. The play was well staged and the scenic production was remarkably carried out in detail. This week, The House of a Thousand Candles.

## WALTER N. LAWRENCE BANKRUPT.

Walter N. Lawrence has filed a petition in bankruptcy, with liabilities at \$56,104. The assets consist of cash in bank, \$4; debts uncollected, \$1,696; the manuscripts of two plays, a third interest in a play called *The Other Fellow*, 900 shares of stock in the Walter N. Lawrence Company, two claims aggregating \$50,480, one of which is a suit against the Sun Printing and Publishing Association for libel, and a fourteenth interest in fourteen lots in Brooklyn, which is subject to various claims. Among the creditors are: Rachel Crothers, \$3,350; Mabel Cameron, \$1,344; Samuel French, \$939, and Louis Evan Shipman, \$124. The following sums are due for salaries: Gertrude Boch, \$379; Jane Peyton Post, \$80; Carl Anthony, \$100; A. A. Ducheman, \$171; Alfred Hudson, \$100; Walter Horton, \$110, and Alton Muirhead, \$100.

## MASCAGNI'S MASTERPIECE.

A dispatch from Rome yesterday said that Pietro Mascagni had given a presentation of his new opera, *Isobel*, before musical celebrities, critics and newspaper representatives. Mascagni himself sat at the piano and sang the entire opera. The spectacle of the Maestro thundering over the keyboard, gesticulating, singing all the parts, including the choruses, at times stopping to make explanations, aroused the enthusiasm of his audience. The first act lasted an hour and fifteen minutes, the second twenty minutes and the third thirty-five minutes. The success of the performance was certain. Isobel is already adjudged by its auditors of to-day as Mascagni's masterpiece.

## SAID TO THE MIRROR.

**FREDERICK WARD:** "There is an erroneous report current that I have closed my season and disbanded my company. This is not true. We have withdrawn Timon of Athens and substituted a complete production of Julius Caesar, which has been enthusiastically received everywhere. We have filled all of our dates, with the exception of three nights, and expect to carry out all of our engagements till the 3rd of June next, when we expect to close."

**EVALYN LATILE:** "Under Southern Skies closed at Joplin, Mo., Nov. 28, on four days' notice. Salaries were paid up to date, but fares were not paid."

**THE PORT HENRY OPERA HOUSE BURNS**

The Lewald Opera House at Port Henry, N. Y., together with the entire opera house block, was totally destroyed by fire on the morning of Dec. 12. Estimated loss \$100,000. This theatre was erected in 1874, by E. Lewald, and in its palmy days housed many good attractions, but of late years has been given over to dances, receptions and games.

## NEW THEATRE DINNER.

**Founders of the Institution to Meet To-Night With Guests at the Waldorf.**

The first annual dinner of the Founders of the New Theatre will be held at the Waldorf-Astoria this evening, when 100 covers will be laid. Following the dinner the New Theatre will be discussed, with topics relating to art and the drama. Among those who have been invited to speak are Director Winthrop Ames, Henry W. Taft, George Pierce Baker, of Harvard University; Norman Hapgood, of *Collier's*, and Walter Damrosch. Judge Elbert H. Gary will preside.

Among those who have accepted invitations are Dr. Nicholas Murray Butler, of Columbia University; Chancellor Henry M. MacCracken, of New York University; Professor H. Fairfield Osborn, president of the American Museum of Natural History; Lee Shubert, business director of the New Theatre; Chester S. Lord, Henry L. Stoddard, Robert J. Collier, Richard Harding Davis, Colonel George M. Harvey, Henry Arthur Jones, the English playwright; John Luther Long, S. S. McClure, Edward Sheldon, Engelbert Humperdinck, the composer; Charles Raney Kennedy, Augustus Thomas, Paul M. Potter, Channing Pollock, James Forbes, Clay M. Greene, Charles Klein, and Franklin Pyles, playwrights; David Belasco, Mark Klaw, A. L. Erlanger, Daniel Frohman, Henry B. Harris, Al. Hayman, William A. Brady, Charles H. Burnham, and Harrison Grey Fiske, theatrical managers, and the Rev. Percy Stickney Grant and Rabbi Stephen S. Wise.

John Jacob Astor, Edmund L. Baylies, Courtland Field Bishop, Frederick G. Bourne, Paul D. Cravath, J. Horace Hardin, Archer M. Huntington, Ernest Iselin, Arthur Curtiss James, W. De Lancey Kountze, Frank A. Munsey, and Robert B. Van Cortlandt will be among the founders to attend.

## REFLECTIONS.

Grace Atwell has been engaged by Wagnalls and Kemper for Seven Days, opening in the South about Christmas.

Mitchell Ingraham and Kathryn Van Esse closed with *The Squaw Man*, Nov. 28, and will lay off until after Christmas in Indianapolis, Ind. Mr. Ingraham was recently raised to the degree of a master mason in Rushville, Ill., Lodge No. 9.

Mabelle Moyles is playing Patay with A Night in a Boarding School, opening at the Warburton, Yonkers. Dec. 19.

Anne Brodley is playing the ingenue with Henrietta Crosman in *The Duchess of Seds*.

Last night at the Republic Theatre, Becca of Sunnybrook Farm celebrated its 100th performance in New York, and in commemoration of this event Klaw and Erlanger and David Belasco presented to the ladies of the audience, as a souvenir, a copy of the illustrated dramatic edition of the book. Each copy was autographed by Kate Douglas Wiggin, the author.

Clara De Mar was called home by the sad news of her father's death, which occurred Dec. 3. He was buried with Grand Army honors. Interment was at Forrest Home Cemetery, Chicago.

Wilton Lackaye and Lena Ashwell will co-star in C. M. S. McLellan's Judith Zaire, beginning Christmas week.

The second of the four East Side subscription performances at the New Theatre is announced for Saturday evening, Dec. 24, when Wilhelm Meyer-Forster's Old Heidelberg will be the bill.

Julius Steger after five seasons of the most successful appearance as a headliner in vaudeville in his two little playlets, *The Fifth Commandment*, and *The Way to the Heart*, will shortly complete his vaudeville season and appear under the direction of Klaw and Erlanger in a new dramatic production. Mr. Steger has, during the past five seasons, proved a remarkable attraction on the vaudeville bills he has played, and many patrons of vaudeville will miss his finished and clever work in the playlets he has presented.

Mrs. Beaumont Packard of the Packard Theatrical Exchange, who has been ill for some weeks, is still confined to her home in Bensonhurst, L. I.

Howard Estabrook, who has several plays of his own in line for future production, will make his reappearance in an important role in *The Boss*, a new play by Edward Sheldon in which Holbrook Blinn is to star under William A. Brady's management. Mr. Estabrook has been abroad much of the time since his last appearance on the stage, which was in the leading part in *Going Some*.

Marie Tempest is to appear later in the season at the New Theatre in *Cosmo Gordon-Lennox* and Robert Richen's dramatization of Thackeray's "Vanity Fair."

Elsie Ferguson is at work on a new play by Charles F. Nirdlinger called *Dolly Madison*.

Edward Terry will begin a Canadian tour Christmas week under the management of the Lieblers. His repertoire will include *Sweet Lavender*, in which he has played more than 4000 times.

Getting the Evidence, a new playlet by Robert Stodart, was produced at the Hartman.

Keith Wakeman, last season with Ben Greet, will have an important role in Grace George's new play, *Sauce for the Goose*.

E. C. Rockwell has accepted the position as manager for The Highway Amusement company. Mr. Rockwell will open the first of their theatres, *The Imp*, on Kings High-

way, Brooklyn, Jan. 1, and the rest of the houses will be opened in rapid succession until they will have a circuit of several weeks in Greater New York. Mr. Rockwell states that the policy will be the same as on the Princess Circuit, which Mr. Rockwell managed and built up, and then sold, in the Southwest, before coming to New York.

Harry De Vere has undergone two operations since his injury nine weeks ago when he was billing the Estelle Allen company. Mr. De Vere is now on the road to recovery at the Canton, Ohio, Ingleside Hospital.

Halton Powell wishes to deny the report that the Powell and Cohan Musical Comedy company has closed. During the week of Dec. 19 the Eastern company will play a return date at the Grand Opera House, Decatur, Ill., and the Central company will play at Mt. Vernon, Ind. Mr. Powell declares the report to be a fabrication of discharged employees.

Georgia Dvorak and Zenaidor Williams will be in Edmund Bress's support in *Percy Mackaye's The Scarecrow*, which opens the last part of this month.

The Sins of the Father are having a rest during Christmas week. The company are enjoying the holidays in Memphis, Tenn.

Sanger and Jordan, play brokers, have just leased all American and English rights of an entirely new and original French play called *The Hotel Ritz Case*, by Pierre Berthon and Charles Martel, the former being the original author of *Zaza*, to Oliver Morosco, of Los Angeles. It is seldom an otherwise unproduced play, by so distinguished a French author, is performed for the very first time in America, so that Mr. Morosco's New York production of this newest of modern emotional dramas may be looked forward to with interest. The American adaptation of the play is now in the hands of experts and will probably receive its initial production at Morosco's Majestic Theatre, Los Angeles, on or about Feb. 1.

## CURRENT AMUSEMENTS.

**West ending December 24.**  
**ACADEMY OF MUSIC.**—Stock co. in *The House of a Thousand Candles*.  
**ALHAMBRA.**—Vaudeville.  
**AMERICAN MUSIC HALL.**—Vaudeville.  
**ASTOR.**—The Aviator—3d week—15 to 20 times.  
**BELASCO.**—The Concert—12th week—50 to 55 times.  
**BIJOU.**—Zelma Sears in *The Nest Egg*—5th week—33 to 40 times.  
**BROADWAY.**—E. H. Sothern and Julia Marlowe in *The Taming of the Shrew*—2 times; *Macbeth*—8th and 9th times; *The Merchant of Venice*—3 times; *Twelfth Night*—1 time; *You Like It*—4th time.  
**BRONX.**—Vaudeville.  
**CASINO.**—Sam Bernard in *He Came from Milwaukee*—14th week—97 to 104 times.  
**CIRCLE.**—Mother—103 times, plus 3d week—17 to 21 times.  
**CITY.**—Vaudeville.  
**COLONIAL.**—Vaudeville.  
**COLUMBIA.**—Columbia Burlesques.  
**COMEDY.**—William Collier in *I'll Be Hanged If I Do*—4th week—25 to 32 times.  
**CRITERION.**—The Commuters—19th week—144 to 151 times.  
**DALTY'S.**—Baby Mine—19th week—120 to 146 times.  
**EMPIRE.**—William Gillette in *Secret Service*—8 times.  
**FOURTEENTH STREET.**—Vaudeville and Pictures.  
**GAETY.**—Get Rich Quick Wallingford—14th week—107 to 114 times.  
**GARRICK.**—Comminging Dec. 20—Annie Russell in *The Impostor*—7 times.  
**GLOBE.**—Sarah Bernhardt in *Madame X*—5d week—L'Aiglon—4th time; Jeanne d'Arc—5th and 6th time; Camille—5d and 6th time; La Tosca—5th time; Sapho—5d time; Judas and Phedre—5th time.  
**GRAND OPERA HOUSE.**—The Falstaff of 1910—15 times; plus 8 times.  
**HACKETT.**—Albert Chevalier in *Daddy Duford*—3d week—15 to 20 times.  
**HERALD SQUARE.**—Louis Glaser in *The Girl and the Kaiser*—5th week—52 to 59 times.  
**HIPPODROME.**—The International Cup; The Ballet of Niagara; The Earthquake—15th week.  
**HUDSON.**—Blanche Bates in *Nobody's Widow*—6th week—41 to 48 times.  
**HURTIG AND SEAMON'S.**—Cracker Jacks Burlesques.  
**IRVING PLACE.**—A Nice Mess—5d week—6 to 11 times; Das Musikantenmadel—1 time.  
**KEITH AND PHOTOFEST'S FIFTH AVENUE.**—Vaudeville.  
**KNICKERBOCKER.**—Mrs. Patrick Campbell in *The English Virgin*—1st week—1 to 7 times.  
**LAWRTY.**—The Country Boy—17th week—128 to 135 times.  
**LINCOLN SQUARE.**—Vaudeville and Pictures.  
**LYCUM.**—The Importance of Being Earnest—41 to 49 times.  
**LYRIC.**—Mrs. Leslie Carter in *Two Women*—4th week—94 to 98 times.  
**MAJESTIC.**—The Blue Bird—44 times, plus 7th week—66 to 68 times.  
**MANHATTAN.**—Vaudeville.  
**MAXINE ELLIOTT'S.**—The Gamblers—8th week—36 to 40 times.  
**METROPOLIS.**—Golden Crook Burlesques.  
**METROPOLITAN.**—Grand Opera co. in repertory—6th week.  
**MINER'S BOWERY.**—Broadway Galazy Girls.  
**MINER'S BRONX.**—Pennant Winners Burlesques.  
**MINER'S EIGHTH AVENUE.**—Follies of the Century—10th week.  
**MURRAY HILL.**—Beauty Trust Burlesques.  
**NAZIMOVAS'S.**—39th St.—Commencing Dec. 21—Drifting.  
**NEW.**—Old Heidelberg—1st week—1 to 6 times; Sister Beatrice—15th and 19th time; and Too—22d and 23d time.  
**NEW AMSTERDAM.**—Madame Sherry—17th week—131 to 138 times.  
**NEW YORK.**—Ella Trentini in *Naughty Marietta*—7th week—48 to 54 times.  
**OLYMPIC.**—Irvin's Big Show.  
**PLAZA.**—Vaudeville.  
**REPUBLIC.**—Rebecca of Sunnybrook Farm—12th week—92 to 99 times.  
**SAVOY.**—Vaudeville and Moving Pictures.  
**VICTORIA.**—Vaudeville.  
**WALLACE'S.**—Commencing Dec. 20—Pomander Walker—7 times.  
**WEBER'S.**—Alma, Where Do You Live?—18th week—90 to 100 times.  
**WEST END.**—The Passion Play of Oberammergau.  
**YORKVILLE.**—Vaudeville and Moving Pictures.

## TO CORRESPONDENTS.

As Monday, Dec. 28, and Monday, Jan. 2, will respectively be celebrated as the Christmas and New Year holidays, it will be necessary for THE MIRROR to go to press on the numbers to bear dates of Dec. 28 and Jan. 4 in advance of the usual time. Correspondents, therefore, are required to forward their letters for those numbers at least twenty-four hours in advance.

## TO ADVERTISERS.

The numbers of THE MIRROR to bear dates of Dec. 28 and Jan. 4 will go to press earlier than usual, on Monday, Dec. 28, and Monday, Jan. 2, will be legal holidays. The advertising columns for these numbers will close respectively on Dec. 24 and Dec. 31. THE MIRROR for those weeks will be published on Wednesdays, Dec. 28 and Jan. 4, as usual.

## STAGE CHILDREN'S CHRISTMAS.

A meeting of all the children of the stage now in the city has been called for Dec. 27 in room 6, New York Theatre Building. At that time tickets for the stage Children's Christmas Festival and Tree, to be given Jan. 1, will be distributed. The festivities are to take place in the Criterion Theatre.

On Tuesday, Dec. 27, Mrs. Anna M. Abell and Mrs. Millie Thorne desire all children to call who need coats, dresses, hats, shoes, gloves, mits, sweaters, etc. tiny artists volunteering to appear in stage entertainment will be given an informal rehearsal at the same place at four o'clock. Thursday, Dec. 29, and orchestra rehearsal Thursday, Dec. 29. The numbers have been arranged by Mrs. Anna V. Morrison, of the Gaiety Theatre Building. The committee have kept as nearly as possible to the plan of the late beloved Mrs. E. L. Fernandes, and will again arouse the lagging interest in the little stage folks, bringing them together, spending a social evening and reviving an old custom very dear to many hearts.

The Christmas Festival is under the personal supervision and management of William Harris, the dean of New York theatrical managers, on whose shoulders the mantle of Santa Claus for the little stage folks will set most appropriately. The festival on Jan. 1 will consist of an entertainment for children by children, a banquet and a tree and distribution of presents, and will be under the personal supervision of William Harris, manager and treasurer, and Mrs. Anna V. Morrison, secretary, and an Executive Committee consisting of Mrs. Anna M. Abell, Mrs. Millie Thorne, and Francis Wilson.

The patrons are Klaw and Erlanger, Charles Frohman, Alf. Hayman, William Harris, Henry B. Harris, Harrison Grey Pike, Daniel Frohman, Joseph Brooks, David Belasco, Theodore Liefbl, George Tyler, T. D. Walsh, A. E. Lyons, Winthrop Ames, Cohan and Harris, Frederic Thompson, Lew Fields, Wagenhals and Kemper, Fred Zimmerman, Lee Shubert, William Smythe, Charles Burnham, Ben Stevens, Joseph Grismer, Baker and Castle, Charles Dillingham, and William A. Brady.

The Reception Committee comprises Amelia Bingham, Dr. Ida C. Nash, Mrs. Jacob Litt, Violin Fortesque, Ada Deaves, Mrs. Lona Ross, Mrs. Mary Jones, Mrs. George Backus, Mrs. Niedlinger, Margaret Wyckoff, Mrs. Edward Rosenbaum, Marie J. Day, Eliza Glassford, Mrs. Kate Jepson, Mabel Norton, Mrs. James Armstrong, Mrs. Bender, Louise Closser Hale.

## STOCK COMPANY NOTES.

The Russel Henriet Stock closed a successful engagement at the Pavilion Theatre, Cincinnati, Ohio, and opened at Augusta, Ky., to a large house in The James Boys. The feature was the Comedy of Ernie Judge Carl as Leo. Mr. Russel has eight weeks in stock in Georgetown, Ky. Mr. Carl has contracted with one of the big burlesques on the Eastern Wheel for next season.

Elizabeth Morrell of the Nickerson Brothers company will spend the holidays with her parents in Sarnia, Ontario. Manager Morrell will take the company upon the road immediately after the first of the year.

Maude Leone, completely restored to health, has returned to Salt Lake City, where she will head a high class stock company at the Shubert Theatre. During her season at the Shubert, Miss Leone has made arrangements to pose in a few special plays for the Revere moving picture company.

## WE CAN'T BE AS BAD, ETC.

Henry Arthur Jones' new play, *We Can't Be As Bad As All That*, which is to be the second production of the Authors' Producing Company, will have its premiere in New Haven, at the Hyperion Theatre, Jan. 2. In the cast are Katherine Kaelred, Charlotte Granville, Kate Phillips, Betty Martin, Fanny Jordan, Alice Wilson, Margaret Redden, Charles Hammond, William Hawtrey, Eva Dawson, Edward Bonfield, Wallace Franks, Harry Braham, and William L. Branscombe.

## DIXON CHARGES CONSPIRACY.

Charging conspiracy on the part of two ministers of the gospel and five members of the Council of the city of Americus, Ga., to prevent the presentation of his play, *The Sons of the Father*, in that city, Thomas Dixon, the author and playwright, has filed suit in the United States Circuit at Macon, asking \$100,000 damages, actual and punitive. The two preachers named, the Rev. L. Burroughs and the Rev. R. L. Bivins, it is charged, entered into a conspiracy to prevent the presentation of the play because of "its immoral tendencies." In furtherance of the alleged conspiracy it is declared they presented a resolution to the City Council, which was passed, forbidding the production of Dixon's play.

## A MORTGAGE FORECLOSED.

Justice Chester, of Albany, N. Y., has handed down a decision in the new Clinton Theatre case by foreclosing the mortgage of \$60,000, given by Manager H. R. Jacobs to the Bunting Bull Construction company for the purpose of erecting the new playhouse in that city. When Mr. Jacobs first contemplated building a new theatre there, a local bank agreed, it is said, to advance a loan under certain conditions, but as these conditions were not complied with, the money was refused. Mr. Jacobs was then forced to get the mortgage. Now that the mortgage is foreclosed the property will be put up for sale. Work on the construction of this new theatre stopped last January.

## NEW THEATRE FOR NEWARK.

The Lee Ottolengui Amusement Company, including Frederick Jay, L. Glueckfeld, Denis Howe, Leo Wiener, and Edgar O. Wiener, was incorporated in New Jersey with a capital of \$100,000, Saturday. The company will erect a theatre to cost between \$150,000 and \$200,000, at the corner of Broad and Fulton streets, Newark. The theatre will have a seating capacity of 1,800. It will be ready by Nov. 1, 1911. Lee Ottolengui is manager of Waidmann's Theatre.

## THE FOYER.

*The Foyer* is the name of a new semi-monthly publication at Des Moines, Iowa. It is a credit to its projectors. E. W. Callahan is managing editor, and W. E. Anderson, the well-known Des Moines critic, will write prominently for it. The policy of *The Foyer* is announced as "constructive"—to encourage new talent, to help bring art and artist into closer touch with the public, and, at the same time to maintain an interesting news standard.

## THE SILENT CALL.

Dustin Farnum will open at the Broadway Theatre, Jan. 2, in *The Silent Call*, a dramatization of Edwin Milton Royle's novel of the same name. The supporting cast includes George Fawcett, W. B. Hart, Elmer Grandin, George W. Deyo, Charles Abbe, Thomas J. McGrane, Rosalind Coghlan, and Maude Hosford.

## GREEN STOCKINGS.

Margaret Anglin's new comedy, with which she will star under the management of the Lieblers, has been named *Green Stockings*, and is from the pens of A. E. W. Mason and George Fleming. It is in four acts and opens Jan. 1.

## INCORPORATIONS AT ALBANY.

Eight New Theatrical Companies File Articles with the Secretary of State

The following amusement companies filed certificates of incorporation with the Secretary of State at Albany the past week:

The Nest Egg Company, New York city; to acquire and dispose of plays, copyrights, dramatic and musical productions, to act as producer and manager of theatres, capital, \$10,000; directors, Louis C. Winsell, 1409 Broadway; Joseph M. Gailes, 1402 Broadway, Edna Sears, 185 West Forty-seventh Street, New York city.

Metropolis Amusement Company, New York city; to buy or lease theatres, organize and maintain theatrical, vaudeville and operatic productions, and to provide amusements in baseball parks; capital, \$25,000; directors, Walter J. Lowenhardt, Lawrence G. Bresler, 200 Fifth Avenue, New York city; G. E. Gerber, 188 Sixteenth Street, Long Island City.

Brooklyn William W. Miller, Inc., New York city; to construct and maintain theatres, produce and dispose of operas, dramas, burlesque, vaudeville attractions and conduct theatrical bookings; capital, \$50,000; directors, Arthur W. Driscoll, 11 West 123d Street; William C. Cahill, 138 East Forty-seventh Street; Robert G. Moore, 1 West Eighty-seventh Street, New York city.

Flower City Theatre Company, Buffalo, N. Y.; to deal in amusement devices and appurtenances used in theatrical and amusement business; capital, \$5,000; directors, Albert A. Fenvesy, Emanuel Wolff, and Solomon Weinburg, Buffalo, N. Y.

Plaza Theatre Company, Buffalo, N. Y.; to purchase and maintain theatres and present musical, theatrical and other forms of amusement; capital, \$15,000; directors, Levin Michaels, Jacob Hosing, Morris Sotkin, Buffalo, N. Y.

National Automatic Roll Advertising Company, New York city; to manufacture and deal in machines and devices as exhibiting apparatus; capital, \$200,000; directors, Samuel A. Diamond, 106 West 114th Street; Isaac Alvin, 206 West Sixty-first Street, New York city.

Knickerbocker Distributing Company, New York city; to operate theatres, concert halls and moving picture shows; capital, \$50,000; directors, Bartholomew McDonough, 500 Ninth Avenue; Henry Hess, 220 West 107th Street; Nathan Moss, 323 West Thirty-eighth Street, New York city.

Main Street Amusement Company, Buffalo, N. Y.; formed to conduct an amusement park in the city of Buffalo; capital, \$50,000; directors, Ralph A. Kellogg, Elizabeth M. Nauth, 536 Ellicott Square; Harry G. Johnson, 533 Brisbane Building, Buffalo, N. Y.

## WANTS

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FOR SALE—One act modern comedy; character man; small ingenue; boy. Quick action, screamingly funny situations. Farnell, Bogota, N. J. Tel. 783-J Hackensack.

MAGICIANS—Late Frederick Bancroft's library. Bargain. Particulars. Address Roberts, MINOR.

POSITION wanted by talented, ambitious boy of 16; no experience; best in emotional; stock or production. Address Joseph Harper, 1226 West 28th Street, Los Angeles, Cal.

PRIZE winning sketch "Peter," now for sale or royalty. Harry W. Osborne, 4600 Beacon Street, Chicago.

STRONG dramatic sketch, two men, sale or royalty. Nick Stark, Missouri.

WANTED—Singer for piano act. Harry Clinton, 11 Springfield Avenue, Newark, N. J.

WANTED—Address of George E. Keaston, who left Buffalo Bill at Hedding, Cal., last Fall. Write or wire E. Higgins, 300 West 14th St., N. Y.

WANTED for vaudeville production. Young, pretty, clever girl for title-role, who can sing and act. Bass, tenor and baritone for cowboy parts, who are singers. Real performers preferred. Wardrobe and ability essential. Send photo, dimensions and salary. No objection to clever amateurs. MacDougall, Producing Playwright, Middletown, Conn.

WANTED—Letters written by noted actors and actresses, old play bills, small card photographs of Actors and Actresses. John Heiss, 310 Onondaga Bank Bldg., Syracuse, N. Y.

WANTED—Singers to me "Her Name Was Mary Wood, But Mary Wouldn't." Address "Diminutus," care MINOR.

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## THE RECORD OF DEATHS

Myrtle Coagrove, leading woman in W. A. Brady's *The Man of the Hour* company, died in Shawnee, Okla., Dec. 5. Miss Coagrove had been ill since Nov. 21, but continued to play till a few days before her death.

Mrs. Elizabeth Macarty, wife of Fred Macarty, and mother of Dorothy Morton, died in St. Louis, Dec. 13. Burial was in St. Peter's Cemetery, St. Louis, Dec. 17. Buffalo, Los Angeles, and Winnipesaukee paniers please copy.

Frank V. French, forty-three years of age, a repertoire opera manager and stage-manager, died in New York, Dec. 15. His last engagement was with the Show Girl this season in the South. Funeral services were held at Stowe's Undertaking Chapel, Dec. 17. Interment was in Rochester, N. Y.

Charles Jerome Coleman, the musical director and composer, committed suicide in Passaic, N. J., Dec. 5, by inhaling gas. Mr. Coleman was about seventy-eight years old and was a graduate of Harvard, where he was university organist for several years. He was instrumental in bringing out *Bessie Abbott*, the grand opera prima donna. Mr. Coleman's wife died two years ago. He leaves two sons, George, of Philadelphia, and Charles, Jr., of Cincinnati.

Ella Craven, widow of John T. Craven, died Dec. 9. Burial was at Kenosha Cemetery.

John F. Ward, aged about seventy, and a favorite comedian of the old school, died in Brooklyn on Dec. 11. He began theatrical life as an apprentice with a circus company and afterward drifted naturally into playing comedy parts with the different stock companies of that day—the early sixties. About thirty years ago he was a great favorite in the old Ford's Stock company in Baltimore. At Booth's Theatre, in New York city, on one occasion, he was the Peter in a memorable performance of Romeo and Juliet, wherein there were seven Juliets, one of whom was Mary Anderson. For many summers he was the principal comedian at the Soldiers' Home, Dayton, O. He was the comedian with the Potter-Bell company during their last American tour as co-stars, then succeeded Walter Perkins in the principal role in *My Friend from India*. Later he was with The

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## Births

CARRY.—A boy, to Mr. and Mrs. Billy Carry (Daisy Stamp), in Brooklyn, Dec. 8.

FERNLOCK.—A son, to Mr. and Mrs. John Fernlock (Nina Carleton), in Detroit, Mich., Nov. 20.

## Married

BAKER—GORDON.—Louis H. Baker and Jane Gordon, at Minneapolis, Minn., on Dec. 10.

BOURQUE—GEUTH.—Arthur Bourque and Anna Marie Geuth, at Jersey City, N. J., on Nov. 5.

HESIRON—SEELEY.—Frank E. Hesiron and Elisabeth Seeley, at Jersey City, N. J., on Dec. 12.

KLIN—PRICE.—Cyril Philip Klein to June Price, in New York, Dec. 7.

PADEN—MAPLER.—John P. Paden and Dolly Maples, at Spokane, Wash., on Nov. 26.

REYNOLDS—YOLE.—F. M. Reynolds to May Yole, in Seattle, Wash., Dec. 12.

TRUX—MILLS.—Ernest Trux to Jolla Mills, in New York, Dec. 17.

## Died

CAVANAUGH.—Mrs. Thomas J. Cavanaugh, at Albany, N. Y., on Dec. 14.

CRABBE.—Ella Craven, in New York, Dec. 9.

COSGROVE.—Myrtle Cosgrove, at Shawnee, Okla., on Nov. 21.

COLEMAN.—Charles Jerome Coleman, at Pasco, N. J., on Dec. 6.

FRENCH.—Frank V. French, in New York, Dec. 15, aged 43 years.

MACARTY.—Elizabeth Macarty, in St. Louis, on Dec. 18.

WARD.—John F. Ward, aged 70, at the home of his daughter, in Brooklyn, Dec. 17, 1910.

WISERMAN.—P. H. Wiseman, at Malta, N. Y., on Nov. 20, aged 64 years.

WINTERBURN.—Charlotte Van Dusen Hutchings Winterburn, in Pittsburgh, Pa., Nov. 20, aged 70 years.

ZIMMERMAN.—Annie E. Zimmerman, at York, Pa., on Nov. 21.

## QUESTIONS ANSWERED.

M. F., New York: She is about sixteen years of age.

J. D., Brooklyn, N. Y.: Edna Wallace Hopper was in the east of Florida on Broadway in 1900.

## THE ACTORS' SOCIETY

THE BOOTH AT THE P. W. L. BAZAAR PROVED TO BE PROFITABLE.

The Society's Share in the Proceeds Used to Advantage—The Magic Story Opens—Hallett Bosworth's Sketch Successes—Other News Notes.

The Professional Women's League Bazaar at the Waldorf-Astoria came to a close Saturday evening. The event was made notable by the presence of so many wonderfully dressed and attractive women. The bazaar was a miniature of the Actors' Fund Fair and was presided over by Dr. Ida C. Nahm, who handled the financial department at that point as well.

The Actors' Society was represented, as it was the year before, by a booth. Frances Tousé was chairman of the Actors' Society Committee and presided over the booth. She was very ably assisted by Dorothy Cannon, who handled the cashier; Nellie Callahan, Irene Langford, Jessie Williams, Helen Hally, Gertrude Andreo, Katherine Baker, Eleanor La Salle, Minnie Radcliffe, and Florence Huntington.

The Professional Women's League and the Actors' Society are very firmly bound in friendship, and each occasion of this kind only serves to bring the two closer together. The League was generous in offering the Society a booth, of which one-half the proceeds was given to the Society. This money was immediately placed at the nucleus of a fund toward beautifying the women's room.

George Stuart Christie has left town to appear as Billy Woods, the leading role in *The Broken Heart*. This sketch was done at the American Music Hall, New York, two weeks ago.

Fredrick Montague is to open Christmas night in Altoona, Pa., in *The Magic Story*, by Fred R. James, under whose management the tour will be made.

Mr. Montague is to be starred with the attraction. The Magic Story is taken from the book of the same name by Frederick Van Rensselaer Dey and is a powerful drama containing twenty-seven characters.

The play is even more powerful than the book. The book will be on sale in the theatres after the performance.

Haller Bosworth put on a sketch at the Harmon Opera House during the week of Nov. 31. It proved such a success that its return was demanded, and it was again put on at the 125th Street house by the stock company during the week of Dec. 5. The sketch was written by Marion Borre and was viewed by many of the vaudeville managers. No doubt it will be presented over the Orpheum circuit in the near future.

Carl Fay is in town visiting his mother during the holidays.

Victor Browne, who has been playing with the Academy of Music Stock company, is now playing leading business with the Fox's stock company at the Gotham Theatre, Brooklyn.

Julia Nas, who has been playing with the Lytell-Vaughan company, returned to town last week and was immediately engaged for juveniles with the Academy of Music Stock, opening Dec. 19.

Charles A. McGrath has been engaged for the leading role in *The Deluge*, which is being successfully presented in vaudeville.

### AMATEUR DRAMATIC NOTES.

A revival of *The Man from Paris*, a comic opera, in two acts, libretto by James Anderson Russell, music by Emma E. Steiner, was given in Brooklyn on Saturday evening, Dec. 10, by the Brooklyn Operatic Society. This opera was written fifteen years ago, and ran three seasons on the road. New songs and intermissions were introduced by Margaret L. MacDonald, and the new score a success. The Brooklyn Operatic Society has some forty members, all prominent Brooklyn singers, to whom great credit is due for bringing out the comic and ridiculous situations. This light operatic skit is very suitable for road companies. The orchestra did some very effective work under the direction of the composer, Miss Steiner.

The War Correspondent will be presented in Washington Hall, Notre Dame University, South Bend, Ind., by the Notre Dame Dramatic Society, on President's Day, Dec. 18, under the direction of Rev. W. A. Malone, S. J. O. C. The cast includes the following students: W. R. Ryan, John V. O'Hara, Frank Crowley, Joseph Collins, T. A. Haycock, George Lynch, Claude and Arthur Hughes.

### NOTES OF VARIOUS ACTIVITIES.

Manager Hicks, of Tyler, Tex., on Dec. 17 opened his new theatre in that city. Tyler has had no theatre for four years, since the fire which destroyed the Opera House. Manager Hicks has made arrangements to book first-class attractions only in his picture house, which has a seating capacity of 864 in the orchestra and balcony. He has built the theatre for comfort, having twenty-inch opera chairs, a full scenic equipment and heated by gas, and has made a specialty of his decorations and dressing rooms, which are all large. The stage will take care of any attraction, except large musical shows, which would not be able to set up their scenes in this house. The theatrical population of Tyler has been without a theatre so long, that Manager Hicks expects a busy and successful season in his new theatre, which he bills as "the prettiest theatre in the State of Texas."

Mr. and Mrs. William Rock and Lillian Burkhardt and Maude Fulton, headliners at the Orpheum, Denver, made the Metropolis Hotel their headquarters while in that city. Gilmore Haskell, manager; Joseph Sullivan, stage-manager, and twelve members of the Dollar Princess company, playing at the Broadway Theatre, also made their home at the Metropolis last week.

### THE HOPE-JONES UNIT ORCHESTRA.

One of the greatest organizers of musical festivals and concerts on a large scale in this country is Talbot Morgan, the business manager and director of the music at the Ocean Grove (N. J.) Auditorium. He has given great concerts in many parts of the country with choruses of one thousand singers, with the assistance of such artists as Schuman-Hoffman, Verdi, Melba, Louise Homer, Brahms. His children's festivals are noted all over the world and the large auditorium, seating ten thousand

persons, was filled five times in one week last summer to hear the children sing.

Upon hearing that Mr. Stalter, of the Hotel Utica Orchestra, N. Y., bought a Hope-Jones Unit Orchestra, he wrote to Mr. Stalter congratulating him upon the installation of this instrument in his unit, and pointed out to him that Mr. Stalter will look back with pride upon his forecast in having been the one to introduce into hotel life a feature, the popularity of which will be immediate and striking. The instruments of clarinet, oboe, cornet, flute, etc., that Hope-Jones has attained are so close that musicians who play those instruments have themselves been deceived.

### COHAN AND HARRIS ANNOUNCEMENTS.

The enterprising firm of Cohan and Harris, in the New Amsterdam Theatre Building, are making an announcement in this mirror this week of their theatres and plays. When the new George M. Cohan Theatre is completed, about Jan. 1, they can boast of three New York theatres, the other two being the Gaiety and the Grand Opera House. The George M. Cohan Theatre opening will be an important event of the season, marking the inauguration of a new theatre, the premiere of a new George M. Cohan comedy, and the first appearance this season of Mr. Cohan and his royal family, including his father and mother, Mr. and Mrs. Jerry Cohan, and his sister, Josephine. Get-Rick-Quick Wallingford, Mr. Cohan's own dramatization of the George Randolph Chester stories, has taken New York with such success that it will doubtless remain at the Gaiety till hot weather. Two companies of *The Fortune Hunter*, Raymond Hitchcock in *The Man Who Owns Broadway*, Adeline Thurston in *Miss Anasias*, The Aviator, now at the Astor; J. E. Dodson in *The House Next Door*, and the successful number two company of Get-Rick-Quick Wallingford, at the Olympic, Chicago, complete the list of Cohan and Harris successes.

### A. H. WOODS' ACTIVITIES.

On another page will be found a list of the successes which A. H. Woods now has on tour. Julian Eltinge in *The Fascinating Widow* is meeting with excellent receptions on the road. Mr. Eltinge's former appearances have been only in vaudeville in the largest cities, from where his fame has spread to the smaller cities. Although Mr. Eltinge is playing mostly week and longer stands, his present vehicle affords the going public of the smaller cities, who know him only from reputation, to see this artist. Madame Sherry, in which Lina Abarbanel and Ralph Hers are featured, is destined to play the season out at the New Amsterdam. In addition to this a second Madame Sherry company is touring the West. Blanche Walsh is also on tour in a new play, *The Other Woman*. The Girl in the Taxi, several companies, are covering the entire country. The Convent Girl is a new play now in preparation.

### REFLECTIONS.

Macey Harlam has been engaged by Charles Frohman for W. H. Crane's company in the Ade comedy, U. S. Minister Bedloe, opening in Chicago Dec. 31.

The popular Beggar Prince Opera company opened its fifteenth season recently at Stoughton, Wis. It has taken up an opera course route which extends well into May, 1911, paying each town three visits, in Said Pasha, The Beggar Prince, and Olivette. Sixteen people are carried and include several of the old members that have helped make the name of this organization famous. The tours are under the direction of Edwin Patterson, who has handled comic opera successfully for nearly twenty-five years.

Lower Berth 18, which has been meeting with much success at the Whitney Opera House, Chicago, Ill., will be taken on the road by Walter O. Lindsey. The road company will open on or about Christmas Day. It is a musical comedy founded on a story by Howard Whitney Swope, book and lyrics by Collin Davis and Arthur Gillespie, with music by Joseph Howard. This production has proved one of the laughing hits of Chicago. The Chicago production is under the management of the Pittsburgh Theatrical company, Albert Campbell, manager.

During a performance of Rosalind at Red Gate at the Bijou Theatre, Nashville, Tenn., a sneak thief entered Harry Knapp's dressing room and relieved him of his watch chain and other small articles amounting to \$30.

Ida Root Gordon is playing successfully the dual lead of Vera and Alice in The Rosary No. 8 company, playing the larger cities of the South. The company includes Blosser Jennings, Ida Root Gordon, John Thorne, Joe Clayton, Frank Morris, Sybil Hamersley, Douglas Lawrence, and Marion Milton.

William Faversham has engaged Martin Sabine, who was leading man with John Drew last season, and appeared this year with Miss Anglin in *The Awakening of Helena* Ritchie, for an important role in his forthcoming production of *The Faun*, by Edward Knoblauch.

Douglas Wood, Arthur Forrest, Walter Hampden, Mary Moore, and Katherine Kidder will take part in A Christmas Masque in the Elisabethan Pageant to be presented at the Plaza Hotel Dec. 20 by the MacDowell Club. A Christmas Masque is the work of Charlton Andrews, MacDowell Resident Fellow in Dramatic Composition at Harvard University.

Harry Doel Parker's Under Southern Skies closed suddenly at Joplin, Mo., recently, leaving the company in straits. One of the young women of the company, whose stage name is Romeo Marquise, attempted suicide by drinking carbolic acid. Her life

## WIGS

Gent's Dress, real human hair, yet part or not found, short, dark, better quality, \$2.00; Bald, all characters, black, white, brown, \$1.50, \$2.00; Crop net foundation, black, white, \$1.50, \$2.00; Bridget, \$2.25; the Blonde Bettie, curly shoulder, \$2.25; Bridget, \$2.25; the blonde Bettie, curly shoulder, \$2.25; Old Maid or Martha Wash, \$2.50; Eddie's Pompadour, \$2.25; Mary Jane, \$2.25; Goo, Wash, \$2.75; Japanese Lady, \$2.50; Uncle Sam, \$2.25; Jete Wigs, assortment of six varieties, \$4.00; Gent's, same price. Guy High Grade Masks, 15c each, 50c per dozen; price. Mustache, 25c; Van Dyke Chin Pieces, 50c; Full Beard, 50c, \$1.25; Ladies' Full size. All of above prepaid. Address Perry Wig Supply House, 58 Thatcher Place, De-

wart, III.

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### LONG TERM LEASE

First class stock theatre in a good residence district. Capacity over a thousand. Will sell building.

FRANK P. PEASE

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### BROWN'S BRONCHIAL TROUBLES

are prepared in convenient form of simple medicinal substances, most beneficial in the treatment of throat affections. Free from opiate or other harmful ingredients.

Price, 5c, 10c, 25c and \$1.00. Sample free.

John J. Brown & Son Boston, Mass.

house. Al. Wilson 18. Kindergarten 17. Minister's Daughter 20. Walker Whiteside 25.

### IDAHO.

BOISE CITY.—PINNEY (Walter Mandel) Grace Cameron in Nancy B. 10; splendid attraction; small co. but all actors: played good house; Miss Cameron is better than when here. The Pinneys many years ago. In Marriage a Failure 12, 13. Fine material day service 4; good house; audience here; orientation by Mrs. Pinney. Brother T. W. Pinney, one we ever had. Lecture 8. By Judge Aldrich of Massachusetts, was one of rapid fire speakers; did not allow audience to get cold.—TURNER: Delta Pringle Stock; U. S. Van Antwer playing the Devil past week to good business.—WILSON: Paul, Oaks, Lyric, Bijou, and Iris all doing well considering rain; one fair day past month; no snow or freezing.—The New Star; many nights to capacity.

### ILLINOIS.

ROCK ISLAND.—ILLINOIS THEATRE (S. H. Taylor): The California Girls 5; fair attraction to good house. The Lion and the Mouse 11; splendid on; big house. Henry Woodward 18. Arizona 25. Happy Holidays 25. LAURENT (J. Quinn): Herbert German and co.; May Richard Casey, John Moran, the Leland, Frank White, and Lew Simons to please business 4-10.

ALTON.—TRINITY (W. M. Savage): The Girl from Hector's 8; fair business. The Jeffries 10; fair business sort of satisfaction. Miss Newby from St. Louis 11-12; played new record for house. S. H. O. of both performances excellent on; The Snow Man 11. The Souvenir 18. Moulin Rouge Burlesque 12. The Soul Kiss 25. Dandy Dixie Minstrels 24.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Kahl): How's the Weather 6; splendid on; house; good. The Girl in the Taxi 5; excellent on; large and well-pleased house. The Map 10. Box 9 to fair house. The Golden Girl 10; enjoyed by a large house; good; matinee in afternoon well attended. The Girl from Hector's 12.

DANVILLE.—OPERA HOUSE (W. B. Day): St. Heller 10, fair co.; good house; Himmelman's Imperial Stock 10; in August. A. Daughter of the South 11. Blue Ribbon 12. Temple Queen of the White Slave 13. Through Genetics 14. Hello Bill; For Love and Honor. Wormwood. The Sweetest Girl in Dixie Trashed Around the World 15-18.

QUINCY.—EMPIRE (W. L. Bunting): Grand Star 9 pleased large audience; good on; Lottery Man 10; fair business. Venus 11; performances; good satisfaction. The Girl 12. Rector's 12 pleased good house. St. Anne 15. Mademoiselle 22. Mademoiselle 22. The Isle of Spice 22. The Wizard of Oz 22. CANTON.—OPERA HOUSE (L. W. Gornell): The Lion and the Mouse 5; house; Shirley Bonner was one, and had good support; pleased good house. Grandstar 11 excellent on; played to capacity. California Girls Burlesque 14. The Cow Palace 15. Wizard of Wissland 20.

DETROIT.—POWERS' GRAND (P. Powers): The Olimax 5; good on; good house; The Man on the Box 11; good on; Rector's 15. The Lottery Man 11. Hilliard in A Fool There Was 12. Musical Comedy co. 19-20. The Best Kiss 20.

INDIANA.

AUBURN.—HENRY'S OPERA HOUSE (C. Henry): Beverly of Brookpark 10; excellent co.; pleased large house. The Girl 11; good on; Shirley Bonner was one, and had good support; pleased good house. Grandstar 11 excellent on; played to capacity. California Girls Burlesque 14. The Cow Palace 15. Wizard of Wissland 20.

LOGANSPORT.—THEATRE (M. L. Clegg): Lady 5; excellent on; to good business. The Girl 6; nice house; nice audience. The Girl 7; good on; good house. The Best Kiss 8; good co. and business. The Girl 9.

RICHMOND.—GRIMMETT (H. G. Grimmett): The Charm Lady 1; good on; good support; good audience. St. Mike 2; good on; good house. The Basket Way 3; good on; the leading role; was very good; full house.



## IN THEATRES IN CHICAGO

The Plays Scheduled for Christmas Week—A Financial Mishap to the Managers—The New Imperial Theatre—Bills of the Week—Colburn's Chat.

(Special to The Mirror.)

CHICAGO, Dec. 20.—Christmas will bring many new plays; at the Illinois, The Arcadians; at the Lyric, Eddie Foy in Up and Down Broadway; at the Colonial, Raymond Hitchcock; Grand Opera House, Madame Troubadour; Studebaker, Sentimental Sally; Chicago Opera House, three plays.

Lew Wallace is a midwinter attraction at the Grand Opera House for two weeks.

The new Blackstone Theatre will be opened Dec. 31 with William H. Crane in a new comedy by George Ade, U. S. Minister Bodice.

The Dawn of a To-morrow is to be seen in Chicago soon again.

A revival of The Prince of Pilsen will follow The Chocolate Soldier at the Garrick Jan. 8, and Forbes Robertson will play his Chicago engagement there.

Julian Eltinge is playing his closing week at the Illinois in The Fascinating Widow. Previous bookings force him to interrupt a run which has every indication that it would continue indefinitely. A return engagement is probable.

Margaret Illington is not producing a new play this week, as intended, at the Lyric. She continues in The Whirlwind.

Henry Woodward is going to have his annual Christmas tree on the stage, this year at Burleighton. Presents will be distributed to the children.

The Newywards, with Lew Rosen in his inhalable droll presentation of the baby, the Countess von Heinsfeld, George P. Murphy, the clever German comedian, Milton Dawson, Leo Haros, May Elmore as the nurse, and "eight poster pigeons," is at the Haymarket this week.

The grand opera production of The Tales of Hoffman made one of the largest audiences of the season happy at the Auditorium Thursday. It will be sung again Tuesday night.

The bills this week: Illinois, Julian Eltinge in The Fascinating Widow; Studebaker, Frank Daniels in The Girl in the Train; Olympic, Get Rich Quick Wallingford; Garrick, Chocolate Soldier; Colonial, dark; Whitney, dark; Powers, The Communists; Cort, Two Men and a Girl; Grand Opera House, The City Chicago; Oriental, Mr. Smith; La Bella, Sweethearts Girl in Paris; McVicker's, Rose Ball; in The Chorus Lady; Princess' Rose Ball; in The Chorus Girl; Dury, Five Pounds; Auditorium, Grand Opera; Crown, Ninety and Nine; Globe, Paid in Full; National, Three Weeks; People's, Marie Nelson Stock, Marlowe, Monte Cristo, Criterion, Montana Limited; Biles, Side-tracked Weber's, James Boys; College, St. Louis.

In Old Kentucky will have been played 6,800 times Dec. 30, and the event will be observed at McVicker's.

The Wolf was well played at the Haymarket last week by E. Fernandes, Robert Denison, William Orman, J. Davis Pendleton, Mildred Hyland, and Thomas Burroughs.

The Little Damoise will be at the Whitney, beginning next week. May Buckley and others will be in the cast.

Anne Sutherland is announced as one of the company which will play David Hiscox's new drama, Sentimental Sally, at the Studebaker, beginning next Monday.

Gertrude Elliott will be the star in The Dawn of a To-morrow at the Grand Opera House instead of Eleanor Robson, who is now the wife of a New York multimillionaire.

Jane Mathis, who plays the tomboy so well in The Fascinating Widow, is a very young actress from the Mormon capital, Salt Lake City. She was especially observed when here in the Gothic home company at the Garrick.

The Mayors closed here suddenly last week at the Colonial, when financial support, by a certain Masters brother, ceased. It was stated that relatives of the broker took legal steps which stopped the flow of dollars and that checks which had been given on the last pay day were returned with the awful inscription, "no funds." The chorus of forty were left stranded, but a hurried trip around among the companies at the downtown theatres brought enough to prevent starvation—about \$5 each, to the women. The poor chorus men got no sympathy or money, and heard that they had to free-lance desperately.

Later a benefit was given at the Colonial to help the hapless tourists back to New York. Chicago had virtually no employment for them, so stage beauties had been pouring into town from the road for weeks before.

Frank Butledge's little comedy, Our Wife, is still carrying him about the country, and promises to make him a welcome visitor in Vanderville for some time to come. Grace Baldwin and J. K. Bradshaw are in the company.

The benefit for the stranded members of The Mayors company got \$1,200 for them, and \$50 each to the sixty financially embarrassed artists was promptly paid.

Patrons of the new Imperial Theatre on its opening day, Christmas, will have cause to remember the hospitality of the owners, Messrs. George Klimt and Frank Ganzolo. The women will receive flowers and the men cigars to smoke between acts. The bill will be The Lion and the Mouse. It is announced that The Blue House will be the second play, and then The Snow Man, Man from Home, and Fourth Estate.

Anna Pavlova and Mikhail Mordkin gave their dances at the Auditorium Sunday following the noon opera performance in the afternoon and the night performance of Pagliacci. The press as usual paid the famous pair the highest compliments, and the audiences, numbering thousands, were enthusiastic. Pavlova in a lovely pantomime called The Swan charmed everybody. She also did the Arabian Nights ballet and a pas de deux with Mordkin. The arrow dance was Mordkin's chief contribution. The noted pair are to return in February.

Up and Down Broadway, with Eddie Foy, should prove a highly popular holiday attraction at the Lyric, beginning Christmas.

Emma Caruso will twinkle with Mr. Foy. Barney Bernard, Lee Harrison, Melinda, Tex Willer, James Diamond, and many others are in the company.

Annette Kellermann probably counted the number of stars in the sky. The Majestic last week from the box-office viewpoint, for the four tiers of the auditorium were completely filled at every performance. Miss Kellermann undoubtedly equalled the expectations of the observers who went to the theatre to see figure of a young woman, who was believed to be the artist's dream in this regard. Miss Kellermann

may not get any heavier and remain that dream, but just at present in her black, tight, one-piece encasement of silk, especially after emerging from the water, she would fill the heart of a sculptor of old Greece with sadness. I noticed last week that nobody left the theatre till the end of the bill. Miss Kellermann closed the bill.

Frederick Bond engaged the attention of the swimming week audience at the Majestic last week in a little farce, which reveres musical conditions and placed a steady, thrifty man in charge of a pleasure-chasing, spendthrift father. Mr. Bond, of course, was the latter. He played in his usual manner, and the audience enjoyed to enjoy the man and the setting. Presently Bon-ton did the young widow nicely. Others whom the audience favored were the Empire Comedy Four, Thomas Smith and "peaches," and the Imperial Musicians.

Clifton Crawford, of Guess Who's, will be at the Chicago Opera House with The Three Twins, beginning Christmas.

John T. Prince, Jr.'s new play, The Flapgate, produced at the People's last week by the stock company, presented the dual situation of a man thirty-eight years old discovering that the young woman he has married half an hour before is his lost daughter. After this discovery the play closes with the two reverting to their natural relation. In this act presenting the mystery is used to maintain the interest and strength. The iron-wrecker, who originally disappears to the new husband that he has given his daughter for a bride, proves to be the man who can sway with the girl's mother when she was an infant. There is a good deal of effective comedy in each act, which the audiences at the People's seemed to enjoy especially well.

The nature of the male theme, and the unhappy denouement, give the beholder a rather unpleasant feeling, although they furnish many chances for situations of strength. The author has seen and used these with ability. The last act is the strongest and best written. Rodney Haous as the husband-father had a part suited to his dignified, earnest, restrained manner. He gave the character its full value and interest with admirable thoroughness and good judgment in the details as well as the essentials. Marin Nelson was hardly as plausible as the daughter-bride, although she gave the part tenderly and womanhood with her natural grace. Ailing Ailing did creditably the uncertain, rather indecisive and difficult part of the mischief-maker with much creditable skill, getting considerable individual applause in spite of the villainy of the role. The five other parts of the play, mostly comedy characters of the Western town where the action is placed, were effective in the hands of Grace Hamilton, Camille D'Arcy, Harry Manners, Henry Howell, and Lew O. Hart.

There will be a new stock company at the People's beginning next week. Marie Nelson, Rodney Haous, Henry W. Howell, and Camille D'Arcy of the present company will go to the College Theatre Dec. 24.

Fred Walton is the new manager of the Criterion Theatre in place of Joseph Pilgrim, who has been transferred by Meers, Klimt and Ganzolo to their new house, the Imperial, which will be opened Christmas.

Frank Adams of the triumvirate who used to rule at the La Scala, writing the plays and music, has suddenly appeared in Chicago from the South. Whether this means a new musical comedy by Meers, Adams, Hough and Howard cannot be ascertained, but there are rumors. Mr. Howard happened to return in time to meet Mr. Adams.

OTIE COLBURN.

BALTIMORE.

Plans for the New Empire Theatre—The Attractions of the Week.

BALTIMORE, Dec. 19.—J. H. Dodson appears at Ford's as Sir John Cotterill in The House Next Door. The company includes Ruth Chapman, Harry Ingram, Olive Tupple, A. T. Hovey, Henry Warwick, Frank Loope, Forna Atwood, John Cromey Davidson, Fania Marinoff, Charles Dens, and Frank Burbeck. The Third Degree will be the attraction for Christmas week. The Lily and The Fortune Hunter will follow.

At the Academy Sweet Sixteen is the bill. The company includes Eugene Cowles, Harriet Stanton, Scott Welsh, Frank Doane, Florence Nash, Natalie Alt, Frances Gorham, Harrison Breckin, Florence Gorham, Glorio Socia, Tom Springer, and R. M. Dolittle. Victor Herbert and the orchestra at night's performance. Robert Hilliard in A Fool There Was next, followed by Montgomery and Stone in Old Town.

Joseph F. Sheehan, with the Sheehan Grand Opera company, opened at the Auditorium in a charming performance of II Trovatore. Next week, The City, with Tully Marshall. Lew Dockstader will be the New Year's bill.

E. E. Rose's dramatization of Meredith Nicholson's novel, "The Port of Missing Men," is seen at the Holliday Street. Hugo B. Koch is the star. The White Captive will be the Christmas attraction.

The Maid of Mystery heads the bill at the Maryland. The other acts are: James Young, McConnell and Simpson, Bill Haywood and company, Karl Schmid, Lester, Vester and Teddy, and Bedini and Arthur. The Merry Maidens, with Sam Rice, are at the Monumental. Next week, Billy Watson's New Trust, Queens of the Jardin de Paris, with La Fleur Dameselle and Harry Koler, are at the Garter, where they will be followed by The Polka of New York and Paris.

The New Theatre, located at Park Avenue and Lexington Street, opened to-day. Continuous vaudevilles will be presented from noon until 11 p. m., with moving pictures, if desired by the patrons. The price of admission will be 10 cents. The house is thoroughly modern.

Vauclusse and moving pictures are seen at the Victoria, Wilson and Labin's.

The Boston Players present The Bachelor's Harmonies at the Savoy, where The Man on the Box will follow.

The plans and specifications for the New Empire Theatre, which is to be erected on West Faris Street, directly opposite Ford's Opera House, have been accepted by the company, and construction work will begin at once. The building will have a seating capacity of 2,000. The main floor is to have three large and ornamental entrances in front, and four exits leading directly to the open side courts. The balcony, as

well as the gallery, will have wide open stairways from within, and each will have four separate side exits. The estimated cost of the building is about \$150,000. It is expected to be open Sept. 1, 1911, and is being erected by the Empire Theatre Company, the president of which is George W. Hife, who is also president of the Empire Circuit Company.

HAROLD RUTLEDGE.

### WASHINGTON.

The Havoc, a New Play Presented by Henry Miller—Other Attractions.

WASHINGTON, Dec. 20.—The Havoc, a three-act play by Henry S. Sheldon, employing but three principal roles and a minor character in its interpretation, was presented by Henry Miller at the Columbia Theatre last night for the first time, scoring a hit. It presents a story that analytically discusses the moral tendencies of certain phases of American life, giving a straightforward and crushing answer to the erratic preaching of those who proclaim woman's right to transmogrify creation. The man in the play, Mr. Miller, presents his own personal interpretation thoroughly discredited, that of an honest railway official, who does not adhere or believe in the old code of honor when his home is invaded, but crushes the man who has wronged him in strict accordance with the philosophy expressed by his unscrupulous guest, Laura Hope Crews, appears as the wife with signal success, and the big male role opposite Mr. Miller is strongly enacted by Francis Byrne. The mounting of the play is strikingly attractive. The first and second acts are laid in a fashionable New York apartment, the third in the general offices of a big railway company. Next week, Helen Ward in The Deserters.

Adeline Gené, at the head of the New Belvoir's big musical production, The Belvoir's Ball, crowded the National Theatre on its opening. A stirring musical comedy company is under Frank Lator, Lawrence Wheat, John Park, Jessie Sadler, Eva Fallon, Ruth Peckin, Jack Haffey, Stanhope Hack, Blanch West, Fio Walton, and Alice Keeler. Next week, The Politics of 1910.

The Belvoir Theatre this week is without regular booking. The week will be split up by special performances, Monday and Tuesday nights a Baltimore Hebrew Stock company will give performances in their native language of A Woman's Power and Anna Karenina. Other nights will be given to musical concerts. Next week, Marriage à la Carte.

The Stamford, a Western play, as the title indicates, that shows every bit on the cattle range among the Indians of the Far West, has a very successful opening at the Academy of Music. Lillian Buckingham, a California girl, in conjunction with Orell B. DeMille, has written a strong and stirring melodramatic play.

The plot is said to be literally taken from an old diary in the handwriting of Alexander May—Miss Buckingham's grandfather, who was one of the original forty-niners, and which concerned an attempt by unprincipled persons to steal valuable mining lands from the Witch Creek Indians. Next week, The Port of Missing Men.

Chase's bill for the current week presents Marion Murray and company. In A Friend of Mine, Dr. John C. Barker will present his Person Play Traveller, with colored illustrations. The Four Noddy Monarchs, Chick Hale, Lee Alexandria, T. J. German and Bebe West, and White Miles.

The President and Mrs. Taft and party were attendants at the National Theatre Wednesday night to witness J. H. Dodson in The House Next Door.

Chester Rice, who was busy a few weeks ago in advance of Ambition, with Eddie Foy, is now promoting the coming engagement of Helen Ward in The Deserters.

May Hobson, during her engagement in this city last week, daily rehearsed a new play to be shortly presented by Manager Birne—a drama of the typical Southwest. The play is not yet named, but among the many suggestions for a title, The Widow Higgins seems to be the best liked by the star.

There was a change in the cast of Preston Gibson's play, Drifting, at the Belasco Theatre last Saturday matinee, when Grace Wilkins replaced Janeteth Gathorn in the part of Althea Anderson.

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The Gayety Theatre offers this week Singer's Serenades. The Lycean Theatre, Watson's Burlesques. Both burlesque houses are popular with the public.

The Yale University Dramatic Association will give a performance of Goldon's comedy, Il Vagabondo, at the Columbia Theatre Friday afternoon, Dec. 30. A translation of the play has been made by Professor Kenneth Macmillan, of Yale.

JOHN T. WARREN.

CHESTER RICE.

At the Academy Sweet Sixteen is the bill. The company includes Eugene Cowles, Harriet Stanton, Scott Welsh, Frank Doane, Florence Nash, Natalie Alt, Frances Gorham, Harrison Breckin, Florence Gorham, Glorio Socia, Tom Springer, and R. M. Dolittle. Victor Herbert and the orchestra at night's performance. Robert Hilliard in A Fool There Was next, followed by Montgomery and Stone in Old Town.

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The plot is said to be literally taken from an old diary in the handwriting of Alexander May—Miss Buckingham's grandfather, who was one of the original forty-niners, and which concerned an attempt by unprincipled persons to steal valuable mining lands from the Witch Creek Indians. Next week, The Port of Missing Men.

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West and Maud Fulton, Lillian Burkhardt, Madeline, Bessie and Edgars, Trevor, Karpman, and Australian Wheelers. Week 10-14: West and Van Sities, Betty Will, Lucy, Tom Gillen, Holland Carter, etc., Signora Beauvera, and La Belle, equal to good business.

W. EARL ALKIRE.

**GRAND SPRINGS**.—**GRAND** (E. N.): The Twins (return) 8; received the most remarkable ovation on account of the youthful appearance here (inside). The well-known and popular Miss Elizabeth was received with great enthusiasm and painted her picture on the stage. Directed by Miss Elizabeth, the Twins sang and danced in "The Beauty Spot" to good business. The American was badly handicapped by a very cold but hot away from the main road; rest of support fair; impression pleased. The Dollar Princess' "skirted" chorus to 10; good. Received 8. N. O. II: "The Fortune Hunter"; Fred Lomax, John L. Lewis, and Mandolin working to good business and good value given; picture pleased as well as the musical comedy itself.

## CONNECTICUT.

**PARSONS** (E. G. Parsons): Week 10 to two fair-sized audiences. The new play in the province of life was the Duchess of Fife, a sympathetic and honest greeted Annie and her son, a new boy by name of Michael Morris. The plot deals with mistakes identity, but especially double character. The Duchess and Miss Russell display in character her usual quiet convincing as the unfortunate artist left the shores of the big city, evolving to starting point. There was time to relieve the emotion and suspense. Charles Kitchens as father was in main support and order and Miss Russell, which includes William Russell, Clara Brady, Ethel Carpenter, Katherine Charendon, and others, was particularly in the success of the Climax 10-17 (return).—The Hartford and the Scenic Park had a good business in the holiday shopping and confectionary business in return for the sales of vaudeville and pictures.

A. DUMONT.

**HOLMSPORT**.—**JACKSON'S** (J. J. Fitzgerald): At Belmont, a new musical of names J. Mahoney and George Fitzgerald, was produced 12-15 by Edward J. Fitzgerald as manager. A good story to a prospective road tour; good for tickets stood 'em up' for performances; the book is snappy and the music more tuneful and well sung and the plot has enough of a foundation for the story to hold. The opening: Florence Legere, Grace Moore, Pauline, and Theodore O'Brien were well received. The women, and the men, Burdick, Barton, Harry and others, were especially enjoyed. The Squaw Man was especially enjoyed. Week 10-17: The Imposter 15. Death Valley 16-17. Yale Dramatic Club 18. The Fan (no; not a baseball play!) Mademoiselle Jan. 2.—**POLY'S** (L. Garrow, rec. met.); Gerald Grimes and co. Every People's Money is the big-type 12-17. Two Golys and Fay, Japanese Girls troupe, Nibley and Riley, and Mack and Walter as the co-funmakers.

WILLIAM P. HOPKINS.

**BROOKLYN**.—**POLY'S** (J. W. Rusk, rec.): A short season was inaugurated 12 with performances of The Lion and the Mouse, a good house, the afternoon performance witnessed by Mr. Poly. The leading role in the competent hands of Gertrude Moore, who as Shirley Sommore, acted with distinction, and T. F. Cairns as Jefferson Rider, strong power and excellent training to the part. Robert Leopold as the good moral man, and Harry Ledger, the character of the villainous Falstaff. Other roles were in a competent manner by Lawrence Dunham, William Collins, Emma Kaye, and Helen Scott. The play was well received. The Squaw Man.—**EVANSTON** (Harry Shannon): The good bill week 10 included the Tremont Quartette, and Evans, Joe Daniels, Braun Sisters in all. The Rehearsal, with several interesting performances.

**NEW BRITAIN**.—**RUSSWIN LYCEUM** (T. Egan): Motion pictures 11 to good returns. Several Stanley Players were seen to good business. The Homespun, When We Were Young, Under the North Star, The Holy City, The Light that Failed, Sons of Society, and a Royal Slave. All attractions were adequately presented and audience was satisfactory.

The Lawyer 20-21.—**KENNEY'S** (P. B. McNamee): A strong bill 11-17 drew good patronage.

**WICHITA**: The many friends of Thomas J. Murphy, member of the Russwin Lyceum, will no doubt be pleased to read the news of his reelection as president of the National Baseball League.

**BRIDGEPORT**.—**POLY'S** (Thomas Kirby): Week 10: Gas Edward's Ten Country Boys, Julie Tracy, J. Franklin, the Four Languors, Hoyt, Leslie on, The District Attorney, to large business. Hoyt's Leslie as a winner in the District Attorney, Annie Russell in The Senator 10 to a large and delighted audience; was supported by an excellent co. Katy.

**WATERBURY**.—**POLY'S** (Harry Parsons): The Story Valentine 8; filled house and good business. The Final Settlement 10 to a good audience. Annie Russell in her new picture, gave her initial performance before a large and well pleased audience. R. A. Jenkins co. in A Jewish Son 10 to business. Through Death Valley 14-15.

**STAMFORD**.—**A. L. HAMBRA** (Gus A. Foster Stock co. 12-17 presented

Metropolis to fair business; Miss Wayne

a most entrancing Kathie and fully justified the favorable impression previously made;

Picture showed Broadway calibre in the style of the French; excellent work was also shown by Edwin Harbour and Halbert Browne.

Weeks 10-14: **TAYLOR'S OPERA HOUSE**

Martin: Eddie Verner 2; canceled on account of sickness of leading woman. Henrietta

Crossman in The Duchess of Sada 8 pleased crowded house.

**WILLIMANTIC**.—**L. O. M. R. OPERA HOUSE** (John H. Gray): Toby Lyons in What Wright Left 10.

## ILLINOIS.

**OAK PARK**.—**WARRINGTON** (George M. Gatto): Grace Hayward Associate Players 12-17 in The Lightning Conductor pleased fair house; Miss Hayward's successful dramatization of St. Mme 10-14. Such a Little Queen 21-22. Forty-five Minutes from Broadway underlined.—ITEM: Miss Hayward's Molly Randolph was a fascinating delineation of a charming character. Work versatile and balanced; Mr. Diagle, the leading man, was excellent; work consistent and sustained.—Miss Dorothy Williams as Miss Hyatt Marrow.—Mr. McCollum and Miss Rachel contributed two artistic bits of picturesqueness. Presenting Miss Williams' original well-cared costumes from last night's second marked success is M. Tallyer.—Miss Grace Hayward Associate Players this week as second woman.—Harry Smith, who replaces Mr. Ryan as character man, comes from the past with enviable reputation, which his work this week confirms.—Leanne Allen, playing character in place of Helen Sick, was immediate approval.—Gertrude Diaz Magill has gone to Brooklyn, N.Y., as leading woman in a new stock on. M. V. Ryan joins same co. While at Oak Park, Miss Magill and Mr. Ryan became favorites and regret was general at their departure.

**AURORA**.—**GRAND** (Charles Lamb, rec.); Louis Mann in The Chester 8; excellent co. and business; pleased very enthusiastic and appreciative audience. Helen Audrey 11; the performances in The Prisoner and His Wife 12; the Home 13-14; The Goddess 15. The Princess 16. The Prints 17. **TOY** (J. T. Tolson): The Brewster of the Old Home 18-19. The Devil 20. The Devil 21. The Devil 22. The Devil 23. The Devil 24. The Devil 25. The Devil 26. The Devil 27. The Devil 28. The Devil 29. The Devil 30. The Devil 31. The Devil 32. The Devil 33. The Devil 34. The Devil 35. The Devil 36. The Devil 37. The Devil 38. The Devil 39. The Devil 40. The Devil 41. The Devil 42. The Devil 43. The Devil 44. The Devil 45. The Devil 46. The Devil 47. The Devil 48. The Devil 49. The Devil 50. The Devil 51. The Devil 52. The Devil 53. The Devil 54. The Devil 55. The Devil 56. The Devil 57. The Devil 58. The Devil 59. The Devil 60. The Devil 61. The Devil 62. The Devil 63. The Devil 64. The Devil 65. 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# THE DAVID BELASCO COMPANIES

## "The Concert"

By Herman Bahr  
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## Frances Starr in

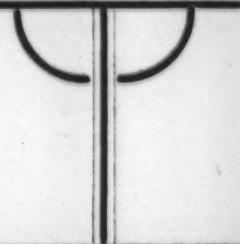
## "The Easiest Way"

By Eugene Walter

## David Warfield

In a New Play. By David Belasco

SEASON  
1910-1911



## "The Case of Becky"

By Edward Locke  
Author of "The Climax"

## Blanche Bates in

## "Nobody's Widow"

By Avery Hopwood

## Nance O'Neil and

## Charles Cartwright in

Adapted from the French  
of Wolff & Leroux  
By David Belasco "The Lily"

## "The Machine"

By William C. DeMille

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## SEASON 1910-11

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Many more people, Joseph M. Galles' co. in New York will finish the week.  
The Avenue the time-honored and always popular in Old Kentucky repeated the success of "Guitar" 11-17. Mildred Johnson was the attractive Madam, and the supporting co. the Lovers Twins in "The Prize Winner" open at the Avenue 11-18. Other notable engagements of the season are those of the New York Hippodrome co. "The Great Masonic" 10-20. It will, from all reports, be an event of a dazzling spectacle. The advance sale of seats is now started.

Keith Mary Anderson offered a new Louisville bill 11-17, with the six Kaufman Sisters, Rose Roma, and the Four Young Stars.

Street Theatre and Hopkins' also had strong bills with George Alexander and Eddie Lovell at the former, and Eddie and Myra McCullough and co. at the latter.

George Blasius' Burlesque co. drew excellent houses at the New Buckingham 11-17, and the Gramma Girls at the Garter.

A recital of David Bispham at the Casino Club 18 was attended by a large and well-chosen audience of Louisville music lovers.

From the Mid-Winter Carnival and Circus, which was given at the Armory, the programs of the local Lodge of Nobles of the Masonic Order are most gratifying. A Masonic reunion for a worthy cause.

Richard Davis, now Miss Willard, our New York, was one of the visitors of the week. She was formerly a member of the Casino co., and belongs to a noted Ken-

tucky picture of the Louisville Theatrical Association appeared in a recent issue of the dailies. Those frisky young Macapinay, Al. Bourlier and Charles appeared to excellent advantage beside the late Manager Wood of the Mary Ann Garrison, of the Shubert Masonic Lodge, who was a notable figure.

CHARLES D. CLARK.

JACKSON.—PARADE (J. D. Kilgore): Stock co. 8-10 pleased good business. Daisy Dixie Minstrels 18. Miss Gladys from Starland 18. Miss Dorothy from Starland 19. Performance and business. House of a Thousand Candles 20. Louis Twins 20.—

J. D. Kilgore, Marie Gray Stock co. 11-12 for basketball run; business good. E. Cook of this city, takes over Park as manager 18. He has had experience and was formerly manager of that house. J. D. Kilgore will give his name to People's Theatre.

WICHITA.—WINCHESTER (S. D. Dickey): The Home Stock co. 8-12 pleased good business. It is without doubt the best stock co. we have ever seen in our city, and Manager Dickey will make no mistake if he can get a good date.

DETROIT.—GEN (Thatcher and Wadsworth) 8-10. May 13-14.

## LOUISIANA.

### NEW ORLEANS.

The Third Degree, Joy Rider, and White Sister Among the Attractions Here.

The Third Degree was the drawing card at Palace 11-17. A fair co. interpreted the show, and good audiences were in attendance. To the cast are to be found Ralph Romano, Eddie, Alfred Moore, and Fernanda, all of whom are competent. Frank J. Kline 11-17.

White Sister, supported by a big cast, presented the Joy Rider at the Oriental 11-17. She is as funny as ever and is always a favorite. Carrie Webster is his principal and is a clever singer and dancer. Chorus and orchestra worked in harmony. The performance was very worth the cost. The Girl in the Box 12-14.

After an absence of several years, the Dauphine 11-17 in The White Sister, in the principal role, met with much cordial commendation and her appearance was all that could be asked for. The play was enacted to large audiences during the week. The Lottery Man 11-17.

The French Opera House continues the center of the social life of this city and satisfactory audiences are nightly in attendance. Signorini was the bill, matinee, 11, and Lee Munnings as Covent at night 11. Carmen was on 12, and That's for the first time in this city.

The Olympia Road Show was the attraction at the St. Charles Orpheum 12-18. The featured were: The Rigoletto Brothers were dancing stars; Eddie, dancer; Howard, violinist; Eddie, dancer; Morris Higgins, dancer; Eddie Irvin, also in a sketch; Pauline Higgins, acrobats, and the ever popular Eddie Higgins.

At the American Music Hall for week of 11-18 there were presented Gavro and Bailey, Lamb's Mannikins, Carpatti Brothers, comedians; the Gold Sisters, singers and dancers; Douglas Flint and co. in a sketch entitled "The Miners"; Morris and Kramer and several other comic pictures. J. M. QUINTER.

DONALDSONVILLE.—GONDRA (William F. Nolan): Pictures Nov. 27-31; business good. The Squaw Man 8 canceled. Cast Aside 11. The Girl from Hector's 11. Woods Sisters 12. and Jane 12. The House of a Thousand Dollars Jan. 5. The Skin of Our Father 12. The Painting Paint 14. Married in Haste 15. Going Some 22. Classroom 26.—AUDITORIUM: Memorial day service and sacred session by Donaldsonville Louise No. 1, 153. R. P. O. E.—UNDER CANVAS: Crescent Place Neutral Grounds, the Lachman Greater Shows, Street Fair, and Carnival Shows 1-2. Dave Lachman: 3-11; good co.; attendance fair but well pleased; weather interfering.—UNDER CANVAS: Georgia Minstrels (J. G. O'Brien); At Magianis' Park 7; fair co.; good attendance.

BIRMINGHAM.—OPERA HOUSE (B. E. Kilgore and Colemen): Polly of the Circus 4; good co., to good business. James T. Powers in Havana 5; excellent performance, to 10. to good business. Mary Manning in A Girl of the World 9; enthusiastically greeted by capacity house. Goddess of Liberty 9; excellent co., to good business. John Mason in The Witching Hour 11-12. Bebe Abbott 15. Cow and the Moon 18. Violets Allen in The White Sister 22. The Squaw Man 25. Girls 29. The City 31.

LAFAYETTE.—JEFFERSON (C. M. Parkinson): Les Romanesques Nov. 27; no performance. Going Some 29; no performance. The Squaw Man 8; no performance. Polly of the Circus 8; good co., and business. Murray and Mac in Finigan's Ball 12; fair co., to poor business. St. Elmo 23. House of a Thousand Candles 25. Wood Sisters Jan. 1. My Cinderella Girl 5.

## MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): Young-Adams Stock co. 8-11; business fair; good co. with attractive vaudeville acts. Plays: Beyond Pardon, Anna Karanina, The Frozen Trail, Blanche Ring in The Yankee Girl 18. United Commercial Travellers' Minstrels 19.

PORTLAND.—KRITH'S (James H. Moore): Texas 11-17, by the stock co., drew good houses and pleased; particularly good work was done by Sidney Tolier, Lola Downey, and Frederick Murray.

## MARYLAND.

CUMBERLAND.—MARYLAND (William Gracie, res. mgr.): Quite a variety of acts were shown here, which consisted of Lakins' Dog and Bear Circus, Woodford's Animal Circus, Anna Bond, Martinette and co., Goss, Denette Sisters, together with motion pictures 8-10; acts excellent as well as the attendance. Greatest array of vaudeville ever presented here. Vaudeville and pictures 11-14, with the following: Thomas Kerr, violinist; Yoder and Yoder, novelty; Blockton and Burns, Has Brothers, St. Louis, and Eddie, the Famous, the Little St. Louis, Mattie Kennedy and Delia, the Dancing Venus 17-18. The newly-organized Cumberland Festival Orchestra gave their initial recital 8.

HAGERSTOWN.—ACADEMY (Charles W. Boyer): The Rejuvenation of Aunt Mary 9; very good, to small house; deserved better patronage. House's Band (matinee) 12; excellent, but small and highly pleased house. Le Clair, Hyde and Abbott, and Marte and Clark, pleased 8. R. O. 12-17. Last half: Nat Wharton, Smith, Chidlow and Williams, Frankie Wallace, Two Hardin, and Academograph; full houses and pleased. Monte Carlo Girls 20.

FREDERICK.—NEW CITY OPERA HOUSE (Pearce and Scheck): Le Roy, Lee Woodford's Animals, with motion pictures 8-10, except 7. Fisher's Minstrels 7 (local). Burros, May, Denette Sisters, with motion pictures 12-14. Sevilla, Pilaf, Yoder and Yoder, with pictures 11-12. The Man on the Box 27.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): May, Hobson 10; good performances and business. Seven Days 11; good performances and capacity business. The Man on the Box 26.

## MASSACHUSETTS.

FALL RIVER.—ACADEMY (George H. Willey, res. mgr.): Avery Strong Stock co. presented A Texas Ranger 6. Miss Petticoats 7. The Unwritten Law 8. Lena Rivers 9. and The Delmar Handicap 10. Four matinees were given 1-10, when the evenings bills were repeated. The co. is headed by Samuel Barlow, who was very good, much above the average. Ned Hickey made many friends. Clara Richardson and Olga Brynn were singularly motion. As an added attraction Millard Lewis was presented in his divination act and made a good impression; co. and attendance fair. Dockstader's Minstrels 14. Grandstar 16, 17. Heklin's Tiddish co. 21. Phalen's Opera co. 22, 27. Blanche Ring 28.—SAVOY (Irving Hamilton, res. mgr.): A very good bill was presented 12-17, headed by a new one-act dramatic play written by Richard Warner, and entitled "The Swag," with John B. Cook as Billikin. Mr. Cook gave a very strong performance of the charac-

ter that received many favorable comments. Harold Salter was excellent as Billie Wadsworth, as was Veila Steele and Richard Warner. The play was well staged, and was one of the best acts of the week. The Vic, Catherine Morris and Eddie Johnson, the Great Paleros, Eddie Morris, Fiddler and Sheldon, Stelling and Howell, and pictures pleased large attendance. Manager Hamilton has gained the good will of the patrons by the excellent bills that he is presenting. The bill 5-10 was the best seen here in several years.—BIJOU (L. M. Boas): Lillian Sisters, Swan and Bamford, Birsew and Campbell, the Early Settlers. A Trip Through Canada, The Lassie's Birthday, and Brown's Family to excellent attendance 12-14.

—PREMIER: The Osage Girl 11; Fairy Queen 12; Henry Kelley, Master of Louis' Quick, and Davis Jones and Domestic Trophies to large attendance.—ITEMS: John W. Rankin, agent of Grandstar, has been in town for a few days. T. Walton Dennis and Gertrude Huntington joined the Avery Stock co. 5, to do character work.—At the Palace, New Star, and Nickeldeon the attendance is up to the average.—Fred Miller, of the Academy, has gone to New York for a few days.—Manager George S. Wiley entertained serial Lew Dockstader after the matinee 14.—Catherine Hayes and Sabel Johnson closed their engagement at the Savoy 13, and left for New York. —M. J. GENE:

HAVENHILL.—ACADEMY (J. A. Bayer): Dockstader 2 played to good returns. Musical Comedy co. 8-10 to good business. A Knight for a Day, 1st of April, Coming Thru' the Rye, and The Show Girl to fair business; the co. gave fine satisfaction in A Knight for a Day, each member of the cast being well fitted for their part; George Ovey, Louisa Horner, and Almora Hallam carried off chief honors. Mr. Ovey's comedy work with Miss Homer causing continuous laughter. The arrival of Kitty 12 pleased the few who attended; the work of Hal Johnson was very commendable. Blanche Ring in The Yankee Girl 18 (the date being advanced from 14) furnished ample entertainment to a large audience. Everything combined to make a splendid attraction; the co. and chorus were capable, the scenery adequate and the costumes neat and attractive. Harry Gilliland ran a close second in popularity, unusual methods of getting laughs winning him much applause; Blanche Ring will always be most welcome in the city and we trust this will be her last. Moon Musical Comedy co. 19-21. Bennett-Moutou 20-21.—OPERA PHENOMEN (L. A. Mayer): Business big all the time; Four Sullivan Brothers and Major and Roy made hits 5-7, while the Real Widow Brown, Held and Sloan, Three Apollos, and Sleep and Arnold pleased 8-10. Bill for 12-14 included Osaka's Japs, Benson and Bell, Dill, Ward, and Pauline Weisb.—ITEMS: Work has begun on the Eagle Hotel. Already the rear is most down and before long the historic hotel will be a thing of the past. The new theatre and office building will be started as soon as Spring arrives, and at the beginning of next season a new theatre will open its doors here.—The new picture and vaudeville house, now being constructed in the short district, is well along and will be open in a short time.

NEW BEDFORD.—THEATRE (William B. Cross): Lew Dockstader's Minstrels delighted a large audience. D. Grotto's Folksong and Lawrence, Jack Green, and pictures 12 and 14. Franzi Wood, Chester Kingston, and Hughes Brothers 15-17; big business. Blanche Ring in The Yankee Girl 17.—HATHAWAY (John M. Hathaway, res. mgr.): Weeks 12-17: Master Gabriel and co. in Little Tommy Tucker, Three Keatons, Viola Crane and co., Hathaway, Kelly and Mack, Fred and Oscar, Bacon, Clinton and Nolan, and the Stanslays; excellent bill, to capacity business.—SAVOY (John W. Harry): Towns and Reidington, Sid. Vincent, Frank Bond, Harcourt Brothers, Sid. Vincent, and pictures pleasing big crowds 15-17.—VICTORY (E. D. Davy): George Marshfield, Harry Dunn, Ben. and Eddie, and Gertrude Lane and Marjorie Maynard, the Widow Brown, the Schuberts and Mills, Units 12-14; well patronized. Nellie Tropic, Moss and Frey, and Held and Sloan 15-17.—CASINO (Frederick J. McAlmon): Alden's Pictorial Melodies 15-17 attracting large audiences.

WORCESTER.—THEATRE (J. F. Burke): The Climax 12-14, with Ann Swinburne as the punti, drew good houses. Miss Swinburne was in better voice than when she was here in September. Howard Lane met with great favor. Corney Christie was excellent at all times. Mr. Fallon's work was of high order. Lew Dockstader and his Twentieth Century Minstrels 15; his performance. Argentine Latin, with William Courtney and the New York co. and the Boys 22, 24.—GRANDEUR (J. H. Shahan): The Queen of the Outlaw's Castle 12-17; fair and poor business. Final Settlement 15-17.—POLY'S (J. G. Ortell): The Photo Shop, Kramer and Hollis, Lyons and Young in a musical act, Lawrence and co. in The Fresh Freshman, Ha Grusses, Miller and Lyle, and the Camille Trio; made good in large houses at every performance 12-17. Marion Garrison and co. in The Belle of Sevilla and Mack and Walker in a Musical Filtration.

BROCKTON.—CITY (W. B. Gross): Dockstader's Minstrels 12 gave a pleasing performance to large and enthusiastic audience; Lew Dockstader made a hit with his acrobatics and the local hits in the course of his flight; Carroll Johnson, Harry A. Hill, and Charles Falk deserve mention. Warren and Goodwin, Lewis,

Henning and Lewis; Adams and Nash, and others. In full houses: The Lassie's Birthday 12 (McNamee and O'Neill); The Lassie's Birthday 13 (McNamee and O'Neill); The Lassie's Birthday 14 in the Evening. Writing on the Wall to capacity house. Miss De Lucy, Marion Chester, Charles Stevens and William H. Dimock did good work and were well received.—ITEMS: May Tipton, soubrette of the De Lucy Stock co., was taken ill in this city, and removed to the Brockton Hospital where she had a mild attack of typhoid fever, but is convalescent.—The managers of Hathaway's announced the opening of a permanent stock co. commencing Christmas (25).

LAWRENCE.—OPERA HOUSE (George W. Gallagher): The Chocolate Soldier 8; the 10 and performance; B. H. O. Dockstader's Minstrels 10; good business. Blanche Ring in The Yankee Girl 12 indicated a large audience.—ARRIVAL OF KITTY 14: The Arrival of Kitty 14; Alice, Holy and Lee, Lanston, Lucifer and White, Charles Maxwell, Bassie Quartette, Michael Stephen and his Dog, and the Three Vagrants 15-17; good business.—BROADWAY (W. T. Kirby): Webster Collison and co. Farley and Prescott, the Garris, Low, Ward, Ray Lewis, and Osaka Jap Troupe 12-17; fair houses.—NICKEL (John H. Oldfield): Clay Clement and co. Two English Dots, Tom Riley, the Monitors, and pictures 13-14; full houses.

NORTHAMPTON.—ACADEMY (B. L. Potter): Edwin J. Hadley's travel pictures 8, with matines, not very well received. First Stanley co. 8-10 (except 9); fairly successful. First Day, 1st of April, Coming Thru' the Rye, and The Show Girl to fair business; the co. gave fine satisfaction in A Knight for a Day, each member of the cast being well fitted for their part; George Ovey, Louisa Horner, and Almora Hallam carried off chief honors. Mr. Ovey's comedy work with Miss Homer causing continuous laughter. The arrival of Kitty 12 pleased the few who attended; the work of Hal Johnson was very commendable. Blanche Ring in The Yankee Girl 18 (the date being advanced from 14) furnished ample entertainment to a large audience. Everything combined to make a splendid attraction; the co. and chorus were capable, the scenery adequate and the costumes neat and attractive. Harry Gilliland ran a close second in popularity, unusual methods of getting laughs winning him much applause; Blanche Ring will always be most welcome in the city and we trust this will be her last. Moon Musical Comedy co. 19-21.

LOWELL.—OPERA HOUSE (Ralph A. Ward): The Chocolate Soldier 8; large and pleased houses. The Arrival of Kitty 16, 17. Blanche Ring 18, matines and evening.—ITEMS: BIMACK SQUARE (W. J. Carroll): D'Alman's Alman, Kelly and Adams, Parrot and Dove, Wesley Morris; good houses 12-17.—ITEMS: The Sultans, Catherine and Byron; D. Arctic Kid, Wilson, and La Perl, moving pictures; good business.

ROCKLAND.—OPERA HOUSE (John J. Bowler): The Final Settlement 3 (return); 5-10; fair business. The Arrival of Kitty 12, 13; good to capacity. Apollo Club of Boston 12; good concert to crowded house. The Blockheads 15.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): Irving F. Morris, Comedy 8-9, playing Alice, Where Art Thou? and The Belle of Tuttown; good co.; fair business.

HOLYOKE.—EMPIRE (T. F. Murray): The Little Gray Lady 12-17; good and good houses. The Wolf 18-24.—ITEMS: Manager Murray is a great success.

GOUCHESTER.—UNION HILL (Lothrop and Tolman): Graustark 10, matines and night; greatly enjoyed by a small house; on circuit. Clark-Urbans co. 12-17.

## MICHIGAN.

COLDWATER.—TIBBETTS' OPERA HOUSE (John T. Jackson): Balcony and Casino co. in in the Bishop's Carriage 8; enthusiastic audience; many curtain calls. Partland-Newhall Concert co. 7, pleased. Paid to Fall 17 (third time here). Lyricum Course offers L. M. Wickham's The Last Flight 26. Dolanmeter and Norris in My Cinderella Girl 28. Sister's U. T. C. co. Buffalo Bill Slim Jan. 2. Lyman H. Howe 6.

ESCANABA.—PETTERSON'S OPERA HOUSE (P. M. Peterson): Seven Days 11 pleased a full house; on excellent. The Minister 8-10.—ITEMS: The Grand Theatre will open 22; decorations have nearly completed work.—The Musical Trolls have returned to the "Capitol of the World" (their abode in vaudeville) for the winter, to take charge of the Grand Theatre with their father, John H. Tolan.

GRAND RAPIDS.—POWER'S (L. S. Gilligan): William H. Crane in Father and the Sons drew very large houses 1-2, and made his second hit. Nat Goodwin in The Captain 3 pleased 12-14.—ITEMS: The Grand Theatre will open 22; decorations have nearly completed work.—The Musical Trolls have returned to the "Capitol of the World" (their abode in vaudeville) for the winter, to take charge of the Grand Theatre with their father, John H. Tolan.

LANSING.—GLADMER (F. W. Williams): Nat Goodwin in The Captain 1-2, to capacity house. Winifred St. Clair's Stock co. 13-14 to good houses. Newlyweds 2-3.—ITEMS: The Grand Theatre will open 22; decorations have nearly completed work.—The Musical Trolls have returned to the "Capitol of the World" (their abode in vaudeville) for the winter, to take charge of the Grand Theatre with their father, John H. Tolan.

KALAMAZOO.—F. L. LEE (W. J. Donnelly): The Newlyweds and Their Baby 1-2, drew full houses both matines and evening. Frances Star in The Biggest Way 13; very bad production; enjoyed by large audience. Seven Days 14 pleased. Sunny South 15. In the Bishop's Carriage 16.

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**"Get Rich Quick Wallingford"**  
Olympic Theatre, Chicago All Season

**BATTLE CREEK**—**POST THEATRE** (E. B. Smith): Miss La Porte Stock co. 6-10 in Dorothy Vernon of Haddon Hall, Brother's Return, Broken Hearts, Miss Nancy Evans. The Great White Trail; fair houses; fairly pleased. My Cinderella Girl 11, 12; fair houses; high if pleased. The Roaring 13; fair houses; pleased.

**MUSKEGON**.—**GRAND** (Lou Somers): Cinderella Girl direct from two hundred and fifty night in Chicago pleased; fair-sized house 10. Hickey Stock co. continues to draw packed houses every matinee and night; frequently playing 8, 9, 10, 11, 12. In the Bishop's Carriage 17.

**PORT HURON**.—**CITY** (Sam Hartwell): Dr. Sawyer, medium, 4; capacity. New Sunny South co. 10. This Woman and That Man 11. The Call of the Wild 15.—**MAJESTIC** (J. W. Brennan): In the Bishop's Carriage 9. Seven Days 11. Hanlon's Superette 15.

**ADRIAN**.—**CROSWELL OPERA HOUSE** (O. D. Hardy): In the Bishop's Carriage 3; with very well-balanced co. and gave good satisfaction to a fair house. Seven Days 8 gave a splendid performance, in large house; co. very good. Its and co. 10-11.

**BENTON HARBOR**.—**BELL OPERA HOUSE** (G. A. Simon, res. mgr.): In Panama 4; very good attraction, to good house. The Henry 11; fine, to capacity house. St. Elmo, Palm in Fall. Seven Days to follow.

**CADILLAC**.—**THEATRE** (G. R. Russell): My Cinderella Girl 8; good performance, to fair business. In the Bishop's Carriage 12. The Woven Web 14 (under the auspices of the Macabees). Seven Days 21.

**IRON MOUNTAIN**.—**RUNDLET'S OPERA HOUSE** (A. J. Rundlet): Barnum-Bailes-Sherman 5-10; good, to fair business. Seven Days 14.

## MINNEAPOLIS.

An Abundance of Good Attractions to Choose From—Stock Company Notes.

To the Metropolitan for the first half came Adelaide Thurston, with Miss Ananias and the best supporting co. she has ever had. In the co. are Augusta Phillips, A. S. Byron, Marion Kirby, and Laura Bennett. Robert Edison followed for the last half of the week with Where the Trail Divides, his capable co. including Eva Deans, Cordelia McDonald, A. H. Van Buren, Shep Camp, George W. Barnum, and Joseph Shawley. Next week will be given over to Thomas Jefferson in The Other Fellow, to be followed by This Woman and That Man, and Cedric Leah and Florence Holbrook in Bright Eyes.

At the Shubert, Virginia Harned filled in the first half of the week with Herbert Hashford's interesting play, The Woman He Married. Miss Harned was cordially received after an absence of a dozen years, and her co. included George Baldwin, Paul Harvey, Galway Herbert, Ferdinand Manier, Jane Gordon, and Grace Ward. For the last half of the week, Maxine Elliott in a delightful if somewhat thin comedy. The Inferior Sex, drew good houses, her support including O. B. Clarence and Frederick Kerr. The Shubert will be dark the week before Christmas, after which will come The Jolly Bachelors and James E. Hackett.

At the Bijou, Harry Clay Bianey and Kitty Wolfe drew good houses in The Boy from Wall Street, which gives the diminutive star little opportunity for the extravagant comedy of his previous vehicles. Next week, Brewster's Millions.

At the Lyric, Sarah Truax's second week was given over to a revival of Castle, Miss Truax appearing as Polly. Burge Clarke as Beccles, Jane Meredith as Esther, W. H. Tooker as Hawtrey, Corbett Morris as D'Alroy, and Bert Walker as Sam Gerridge. The play was pleasingly done and was well received. Next week, La Tosca.

An excellent bill at the Orpheum included The Love Waltz, High Life in Hell, Lou Anger, Bedford and Winchester, Charles H. McDonald and co., the Flannery Sisters, and the Krupp Trio. At the Miles, Caesar Rivaldi headed the bill, while the Youngmann Family performed a liaison service at the Unique.

A. H. Van Buren, of Robert Edison's co., will take a picture to stock for one week at the Lyric, while the Edison co. is laying off a week for Christmas. He will appear in support of Miss Truax in La Tosca. Mr. Van Buren is a son-in-law of William Bernard, the stage director of the Lyric forces.

William A. Graw has clinched as leading man with the Lyric co.

Jape Gordon, who was with the Lyric Stock co. for a short season two years ago, and who was here with Virginia Harned this week, was married here to Louis H. Baker, of Omaha, and left the co. at the close of the engagement in the Twin Cities. Miss Gordon has retired from the stage and will live in Omaha.

CARLTON W. MILLER.

**FARIBAULT**.—**OPERA HOUSE** (Kaiser and Dibble): Booked at Red Gate 6; good co. to poor house. Baby Mine 8; good co.; poor house. The Girl in the Kimono 15. The Climax 18. The Lion and the Mouse Jan. 4. The City 20. The Other Woman 25.

**CROOKSTON**.—**GRAND** (Thomas B. Brown, Jr.); James E. Hackett in The King 6; fair house well pleased. The Honeycomb 6 to capacity; and satisfaction. The Climax 12. The House of Horrors 18. Baby Mine Jan. 8.

**NORTHFIELD**.—**AUDITORIUM** (Scott, N. Swisher): Booked at Red Gate 7 pleased a good house. Moot had All Stock co. 12-17.

Lynn Haven 21.

**ALBERT LEA**.—**BROADWAY** (F. H. Maloney): The Roaring 8 pleased good attendance. A Prince of Sweden 11; fair co. to good business. The Squaw Man 14.

## MISSISSIPPI.

**JACKSON**.—**CENTURY** (H. J. Myers): The House of a Thousand Candles 6; fair business. Mabel Montgomery in Madame X 7 to full house; excellent performances. Wizard of Wonders 10, matinee and night; good audience. Madame Butterfly 14. The Lottery 15. The Squaw Man 17. Violets 18. Girls 22. The Man on the Dog 24. The Sims of the Father 28. The Witching Hour 30. The Virginian 31. Arthur Donaldson Jan. 5. Billy

Clifford 12. My Cinderella Girl 13. The Cow and the Moon 14. Going Home 15. Granstaark 19. Arizona 21. The Flirting Princess 24. The City 25. Just Out of College 27. Madame Sherry 28. Servant in the House 31.

**VICKSBURG**.—**WALNUT STREET THEATRE** (Henry L. Mayer): Robert Hilliard in The Fool There Was made emphatic hit to full house. The Wizard of Wiceland 8 pleased light business. Madame X 10, matinee and evening; well pleased; good business. Black Patti 11. The Lottery 14. Travelling Salesman 16. Sims 17. The Fire 18. Madame X 21.

**SAN ANGELO CITY**.—**THEATRE** (D. W. McDaniel): Murray and Mack in Finigan's Ball 2 drew good house. House of a Thousand Candles 3; fair business received by a fair audience. Wizard of Wiceland 5. Madame X 12. Lottery Man 15.

**CHIPEWYAN**.—**GRAND** (W. Lamborn): Robert Hilliard in A Fool There Was 6; first performance of the season; pleased house. The House of a Thousand Candles 7 to fair house. Servant in the House 14. Travelling Salesman 15. Black Patti 16.

## MISSOURI.

KANSAS CITY.

The Kirmess an Artistic and Financial Success—Praise for Edward Snader.

The Kirmess, Kansas City's big charity bazaar, given at the Shubert theatre 8-11, proved one of the biggest hits in the amateur line ever produced here, the receipts for the four performances amounting to nearly \$12,000. The Humane Society and Visiting Nurses Association are to profit by these performances. The performances of the bazaar increased in number, were received from the society ranks of all kinds, and to say that they succeeded admirably in the presentation of the various dances would be but a mild form of praise for what was truly a high-class performance. A special feature of the programme was the appearance of Mrs. Fluke upon the stage at the rise of the curtain each evening. Mrs. Fluke, whose work in the cause of the Humane Society, of which she is a vice-president, is well known to almost every one, and the fact that she traveled all the way from Atlanta, Ga., laying her co. of an entire week in the meanwhile, simply to assist in the production of the Kirmess, testifies stronger than anything else to her genuine interest in this work. The following titles were given to the various dances, which are given in the order of their popularity, which was expressed by voting received from the society ranks of all kinds, and to say that they succeeded admirably in the presentation of the various dances would be but a mild form of praise for what was truly a high-class performance. A special feature of the programme was the appearance of Mrs. Fluke upon the stage at the rise of the curtain each evening. 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## NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

**HIPPODROME**

Broadway, 6th Av., 43d-44th Sts. Evng. \$1.50  
Daily Matinee at 2. Best Seats \$1.00

**GIGANTIC ENTIRE NEW TRIPLE PRODUCTION**

**The International Cup Ballet of Niagara The Earthquake 12 CIRCUS ACTS**

**DALY'S** Broadway and 4th. Evng. \$1.50  
Mat. Wed. & Sat. Mat. Seats \$1.00  
Box Seats, \$1.50. Tel. 5973 Madison Square.

**4th MONTH**

WM. A. BRADY (Ltd.) Announces

**BABY MINE**

By MARGARET MAYO  
XMAS MATINÉE, MONDAY, DEG. 26.

**CASINO** Broadway and 26th Street.  
Tel. 426 Murray Hill.  
Evenings, 8:15. Mat., Wed. & Sat., 8:15.  
Wednesday Matinee, Best Seats, \$1.50.

THE MERRING. SHUBERT ANNOUNCES

**SAM BERNARD**

In a New Musical Piece,

**He Came From Milwaukee**

XMAS MATINÉE, MONDAY, DEG. 26.

**WYLO'S HERALD SQR** Broadway &  
Tel. 426 Murray Hill. Evenings 8:15  
Wednesday and Saturday, 8:15.  
Wednesday Matinee, Best Seats \$1.50.

THE MERRING. SHUBERT ANNOUNCES

**LULU GLASER**

In a New Operetta in Three Acts.

**The Girl and The Kaiser**  
XMAS MATINÉE, MONDAY, DEG. 26.

**HACKETT** The, 42d St. W. of Broadway.  
Telephone, 44 Bryant. Evenings,  
Mat., Wed. and Sat. 8:15. Thur. Mat.  
Box Seats \$1.50.

XMAS MATINÉE, MONDAY, DEG. 26.

**ALBERT CHEVALIER**

In LIEBLER & CO.'S PRODUCTION OF

**DADDY DUFARD**

A New Character Comedy in 3 Acts

**CIRCLE** Broadway and 60th Street.  
Tel. 2740 Columbus. Prices 8c.  
Mat., Evng. 8:15; Mat., Wed. & Sat., 8:15.  
Mat. Prices, 25c. Box Seats, \$1.00.

XMAS MATINÉE, MONDAY, DEG. 26.

**4th Month**

WM. A. BRADY'S Great Play,

**MOTHER**

By JULES ECKERT GOODMAN

**THE NEW O THEATRE**

Central Park West, 63d-64d Sts. Tel. 8800 Col.

**THIS WEEK**

Mon., Tues., Fri. and Sat. Even. at 8:30, and Wed.  
and Sat. Mat. at 2

William Meyer-Förster's Romantic Drama

**Old Heidelberg**

Wednesday and Thursday Evng. at 8:15

Macbeth's Miracle Play. Bader's Comedy

Sister Beatrice and DON

DOUBLE BILL

From Bector's 9. Graustark 10 pleased two fair  
good co. good business. Sinclair Stock co. 12-17. Ma-  
dame Barry 24.

## NEW YORK THEATRES.

**MAXINE ELLIOTT'S** THEATRE  
10th St. & 6th Av. Tel. 2600 Bryant. Even.  
25d. Mat. 25c. & Sat. 25c. Wed. Mat. Seats  
\$1.50.

The Authors' Producing Company  
(John Cort, President) Announces

**THE GAMBLERS**

A New Play by CHARLES KLEIN  
With GEORGE NASH  
XMAS MATINÉE, MONDAY, DEG. 26.

**BROADWAY** THEATRE, Broadway &  
41st St. Tel. 101 Bryant  
Evng. at 8:15. Reg. Mat. Sat. at 8:00  
XMAS MATINÉE, MONDAY, DEG. 26.

**SOTHERN - MARLOWE**

IN SHAKESPEAREAN REPERTOIRE  
THIS WEEK: Wed. and Thurs. Night, The Merchant of Venice; Fri. Night, Twelfth Night; Sat. Mat. As You Like It; Sat. Night, Much Ado About Nothing; Tues. Night, Hamlet; Wed. Night, Romeo and Juliet; Thurs. Night, As You Like It; Fri. Night, The Taming of the Shrew; Sat. Mat. The Merchant of Venice; Sat. Night, Twelfth Night.

**LYRIC** 44th St. W. of Broadway. Tel. 5215  
Evenings, 8:15. Mat., Wed. Mat. Best Seats \$1.50  
JOHN CORT Presents MRS.

**LESLIE CARTER**

IN  
**TWO WOMEN**

By RUPERT HUGHES  
XMAS MATINÉE, MONDAY, DEG. 26.

**WILLIAM COLLIER'S COMEDY** THEATRE, 41st St.  
COLLIER'S THEATRE, Broadway and 6th Ave. Tel. 2104 Bryant. Evenings, 8:15; Mat., Tues. and Sat., 2:30. Tues. Mat. and Sat. 2:30.  
LEW FIELDS Presents

**WILLIAM COLLIER**

In a new Farce by Edgar Selwyn  
and William Collier, entitled

**I'LL BE HANGED IF I DO**

XMAS MATINÉE, MONDAY, DEG. 26.

**HAZIMOV'S 39TH STREET THEATRE**,  
39th St. and Broadway. Tel. 413 Bryant  
Evenings, 8:15. Matinee, Wed. and Sat., 8:15  
Wednesday Matinee, Best Seats, \$1.50  
WEDNESDAY NIGHT AT 8:15  
A New Comedy in Three Acts

**DRIFTING**

By PRESTON GIBSON  
with GRACE FILKINS  
XMAS MATINÉE, MONDAY, DEG. 26.

**MAJESTIC** Broadway and 39th St.  
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Evenings, 8:15. Mat., Wed. and Sat., 8:15  
Thurs. 3 P. M. Saturday 8:15.

**DAILY MATINEES WEEK OF DEG. 26**

Maurice Mastriani's

**THE BLUE BIRD**

Direct From the New Theatre  
Complete New Theatre Cast and Production.

**WALLACK'S** Broadway & 39th St. Evng. \$1.50.  
Matinee Wed. & Sat. 2:30.

Popular Wednesday Matinee, 8c. to \$1.50.

LIEBLER & CO.'S PRODUCTION OF

**POMANDER WALK**

A COMEDY OF HAPPINESS

By Louis N. Parker

XMAS MATINÉE, MONDAY, DEG. 26.

**JEFFERSON CITY**.—JEFFERSON (Joe Goldman): The Lottery Man 8; very good co. and splendid business. Pictures 9-13; good business.

## NEW YORK THEATRES.

**CRITERION** Broadway, 44th St. Even.  
8:15. Mat. Wed. and Sat. 2:30. Charles Frohman, Manager.

HENRY B. HARRIS presents

**The Commuters**

By JAMES FORBES

Author of "THE CHORUS LADY"  
and "THE TRAVELING SALESMAN"

**EMPIRE** Broadway, 40th St. Even. 8:15.  
Mat., Wed. and Sat. 2:30.  
CHARLES FROHMAN, Manager  
CHARLES FROHMAN PRESENTS

**WILLIAM GILLETTE**

His farewell appearance in his famous success.

**THIS WEEK**

**SECRET SERVICE**

Week of Dec. 26. FAREWELL WEEK  
Xmas (Mon.) Mat. and Mon. Night, The Private Secretary. Tues. Night (only time), Too Much Money. Wed. Mat. and Wed. Night, George Washington. Thurs. 7:30 and Sat. Mat. The Devil and Miss Mamie. Sunday Mat. and Sat. Even. and Sat. Mat., Shortland Station.

**LYCEUM** 44th St. near Broadway. Evng. 8:15  
Mat., Tues. and Saturdays, 8:15  
DANIEL FROHMAN Manager  
CHARLES FROHMAN presents  
Oscar Wilde's Old comedies

**The Importance of Being Earnest**

With a Special Cast

Including A. E. MATTHEWS

Dec. 26—BILLIE BURKE—SUZANNE

**KNICKERBOCKER** Broadway and  
20th Street.  
AL. HAYMAN & CO., Proprietors  
Even. at 8:15. Mat. Wed. and Sat. at 2:30.  
CHARLES FROHMAN presents

**THE FOOLISH VIRGIN**

with Mrs. Patrick Campbell

Cast includes Robert Drouce, John Flood, Shirley Hull, Campbell Gillan, Adelaid Newark, Annie Simond.

**HUDSON** THEATRE, 44th St. near Broadway  
Evenings at 8:15.  
Matinee, Wednesday and Saturday, at 2:30.  
HENRY B. HARRIS Manager  
DAVID BELASCO presents

**Blanche Bates**

In a New Period Romance

**NOBODY'S WIDOW**

By Avery Hopwood

**GARRICK** 25th St., near Broadway. Even.  
8:15. Mat., Wed. and Sat. 2:30. Charles Frohman, Manager  
CHARLES FROHMAN presents

**ANNIE RUSSELL**

In the new play

**THE IMPOSTOR**

By Leonard Merrick and Michael Morton

**LIBERTY** THEATRE, 44th St. West of  
Broadway. Evng. at 8:15. Mat., Wed. and Sat. 2:30.  
ELAW & ERLANGER Managers

LAST WEEK  
HENRY B. HARRIS presents

**The Country Boy**

A new Comedy by EDGAR SELWYN

Dec. 26 Charlotte Macdonald in The Spring Maid

**NEW AMSTERDAM THEATRE** W. and 44th St.  
Evenings, 8:15. Mat., Wed. and Sat. 2:30.  
The New French Musical Vaudeville

**Madame Sherry**

Lina Abarbanel, with Ralph C. Moore  
and others  
Book by Otto Haussbach.  
Score by Karl Hoech.  
Staged by George W. Ledoux.

**REPUBLIC** THEATRE, W. and 44th St.  
Broadway. Evenings, 8:15.  
Mat., Wed. and Sat. 2:30.  
DAVID BELASCO Manager  
ELAW & ERLANGER PRESENT

**Rebecca of Sunnybrook Farm**

By KATE DOUGLAS WIGGIN and  
CHARLOTTE THOMPSON

Direction of JOSEPH BROOKS

HOUSE (J. W. Root): W. F. Mann's co., under  
management of A. J. Woods; presented Tempest  
and Sunshine 2; excellent co. and business.

**COLUMBIA**.—THEATRE (R. H. Hall): The  
Flower of the Ranch 3 pleased fair house. The  
Lottery Man 7; good co. to capacity. The Lost  
Trail 14. The Golden Girl.

**MEXICO**.—OPERA HOUSE (A. R. Waterman): The Flower of the Ranch 3 pleased good  
business. The Golden Girl 21. Belle Bill 26.  
El. Elmo 25.

**LEXINGTON**.—GEYER GRAND (Associated  
Theatre Co.): The Lady from Laramie 6; good  
co.; pleased good house. The Three of Us 13.

**MOBERLY**.—HALLORAN'S (P. Halloran):  
Graustark 15. Belle Bill 17. The Climax 22. The  
Golden Girl 23. The Isle of Spice 23.

**CARTHAGE**.—OPERA HOUSE (A. E. Mc-  
Kearan): The Lost Trail 12; poor co., fair  
business. Graustark 10. Three Weeks 24.

**FULTON**.—PRATT'S (Gaw and Newland):  
Local (all) negro minstrels 10 to fair business.  
Isle of Spice 10. Widow McCarty 17.

**CARROLLTON**.—WILCOXON: The Lady  
from Laramie 3 pleased fair house. The Three  
of Us 13.

## MONTANA.

**BUTTER—BROADWAY** (James K. Hackett): Prince of Pilsen 14; Honeymoon Trail 16-17. Chocolate Soldier 22; Maxine Elliott in The Interior Box 27. John Simkins 28. The Bouy 28-29. Max Fimman Jan. 1. **FAMILY** (Dick P. Sutton): Cornell Stock co. 11-17 in Aristocratic Drama and the Bowdoin Trio. Run of the Ranch 19-24, with Little Audrey, Cleo and Baby Dimmie.

## NEBRASKA.

## OMAHA.

A Quiet Week Here, But Some Good Attractions Coming

Both of our new theatres are dark this week, but the Bradis is to reopen 16 with a week's run of that fine old favorite, *The Old Home-stand*, to be followed by Robert Edison 26-28. The American Music Hall, which was opened in August by the William Morris Western Co., is to reopen Jan. 1, under the management of D. Jack Bondy of St. Paul. Mr. Bondy, it is understood, will book the Sullivan and Condon attractions only, giving three performances a day at ten-twenty-thirty. It is understood that Mr. Bondy has a long lease on the house, and the opening attraction will be Madame Bedini's Arabian horses and others.

Manager Groed, of the Krug, had Happy Hoofers 8-10, which was well received by a series of audiences. The Majestic, Melville in Sie Hopkins paid under annual visit 11-16, opening to a large Sunday night audience. The support is quite satisfactory and business excellent. Holty-Totly 15-17. McFadden's Plaza 18-21. Ames Nelson 22-24.

The Gayety is doing a large business this week of 11 with the Trocadero Burlesques as the attraction. The comedians are unusually good in this co., and the specialists are also worthy of favorable mention. Manager Johnson has booked The Jersey Lillies for week of 18, the Edith Spenser Stock co. giving *The Girl from Laramie* night of 17.

As usual, the Orpheum is doing a splendid business, attractions for week of 11 being Marie Vernon, Farish, Force and Williams, the Blood City Four, Al. Johnson, Jameson, and a good little co. of six giving *The Police Inspector*.

At the Boyd the Eva Lang Stock co. are offering Soldiers of Fortune week of 11, with His Wife's Father underlined for week of 18. J. RINGWALT.

**LINCOLN—OLIVER** (F. G. Schramm): Just Out of College 2; good, to good houses. Silver Tiaras 2, 9; fair to light house. U. T. C. 10. University Course 13. Y. M. C. A. Course 14. **LYRIC** (L. M. German): Fifty Miles from Boston 5-10; good houses.—ORPHEUM: Fair to fair houses 5-10.

**HASTINGS—KERA OPERA HOUSE** (Thomas Kerr): The Climax 15. U. T. C. 14. Newlyweds and Their Baby 16. Prince of Fun 18. Arizona 21. A Pair of Country Kids 24. Silver Threads 25.

**GRAND ISLAND—BARTENBACH'S OPERA HOUSE** (H. J. Bartenbach): A Pair of Country Kids 10; fair business. A Traveling Salesman 13. Climax 14.

**NORFOLK—AUDITORIUM** (M. W. Jacobs): Johnson-Jeffries pictures 5, 6 to medium business. My Dixie Girl 15. The Prince of Pilsen 22.

**FREMONT—LARSEN** (W. A. Lowry, Jr., May): Holty-Totly 14. Arizona 21. Prince of Pilsen 22.

**YORK—OPERA HOUSE** (W. D. Fisher): U. T. C. 18. The Newlyweds 16. Prince of Pilsen 22.

## NEW HAMPSHIRE.

**DOVER—CITY OPERA HOUSE** (Corson and King): St. Thomas Minstrels (local) pleased big business 15; Professor Dabellish, who directed the rehearsals and performance, is deserving of much praise for his performance. Arrival of Kitty 16; canceled. Martin's U. T. C. Jan. 4. **OPRHEUM** (J. White): Backs and Vails, Gertie Carlisle, Harding and Joyce, Frank J. Burley and excellent licensed pictures drew usual big business 13-17; pleased.—**LYRIC** (Dolan and Paul): Price, Behrman and co., Bobby Robbins, Harris and Nelson, George N. Brown, and independent pictures pleased big business 13-17.—**CLEMENT** (A. E. Willis): Large and well pleased audiences attest the growing popularity of this cosy house; Boston's Ladies' Orchestra, Edith Darnell in illustrated songs and new licensed pictures pleased his business 13-17.

**PORTSMOUTH—THEATRE** (P. W. Hartford): Dockstader's Minstrels 2; fine performance; good business. The Arrival of Kitty 18-19.—ITEM: The local Lodge of Elks tendered a reception to Dockstader's troupe after the performance and the occasion was most pleasing to both organizations. Several of the minstrels were informally entertained during the day at the clubhouse of the Portsmouth Athletic Club. Among the number were "Chief" Dockstader, Professor E. V. Capero, and Lewis F. Muir.

**CLAREMONT—OPERA HOUSE** (H. T. Eaton): U. T. C. 10 pleased: worthy of larger patronage.

## NEW JERSEY.

## JERSEY CITY.

Kyrie Bellew Well Received at the Majestic—Next Week's Bills.

Kyrie Bellew made his appearance as a star at the Majestic 12-17 to immense business, appearing as Raffles, the Amateur Cracksman, and supported by a fine co. The engagement was most notable in every respect. The play was handsomely presented, capably acted and gave the best of satisfaction. Mr. Bellew as the clever, sly, gentlemanly thief proves himself a most competent actor. He is delightful in the part. In the support are Frank Westerton as the detective, Gladys Hanson as the lovable girl, and Jane Tyrrell as Raffles' Nemesis, are exceptionally good. All the other parts were well taken care of. The Climax, with Anna Swinburne, 19-24. Louis Shea in The Rosary 26-28.

The Spooner Stock co. tackled Ireland for a change and made good. Kathleen Mavourneen was capitally presented by the clever stock co. 12-17 to immense business. Edna May Spooner in the name part was a winsome colleen, and her brogue and songs were all right. Every part she plays seems to draw her closer to her admirers, and they are increasing each week.

Raymond Whittaker as Terrence, the brother of a boy, was very good. Harold Kennedy (everybody's favorite) as Billy was immense. He has the ready wit and knows how to use it. Neil Harrett as the villain, Philip Quinn as the priest, Edwin H. Curtis (another artist) as Black Body, Florence Hill as Little, Leila Davis, Olive Grove and the small parts were excellent. Special attention was paid to the scenery and effects. A Child of the Regiment 19-24. Cinderella and the Prince 26-28.

The Hollieker Burlesque co. played a return at the Bon-Ton Theatre 8-10, to excellent business. Clem Bevan as the country manager is still the star, and his work improves upon each visit. Alice Maude Poole is the captivating leading woman. The oleo is a strong one. The Madeline Burlesque also played a return at this house 12-14, to the usual good patronage. The burlesques are not of much account, but the oleo is the real goods. The Lee Sisters are clever dancers. Violante Dusette does a pantomime dance (*The Apache*) which is a great piece of work. She is well assisted. James Howell and Mayme Webster do an act called Gabby Nonsense, and they are immense. Frank Prevost and Joe Brown do one of the best acrobatic acts ever seen here. The Brigadiers 15-17. Miner's Americans 19-21. Dreamland Burlesques 22-24.

The local Elks will repeat its ministrel show at the Majestic Theatre 18, for benefit of Newark fire sufferers. Manager Frank E. Henderson donates the house.

William Moran, of this city, a member of Kyrie Bellew's Babies co., has met many old friends during the run of that play at the Majestic Theatre.

The Theatrical Advertising Agents' annual ball is set down for Jan. 9 at Elk's Hall. William J. Moran and Harry Wolf, advertising agents of the Majestic Theatre and the Bon-Ton Theatre, respectively, are at the head of the affair, which has always been a money maker.

WALTER C. SMITH.

**BURLINGTON—AUDITORIUM** (Charles M. Lansing): One of the events of the local theatrical season that is particularly noteworthy was the first appearance in this city of Lillian Buckingham, who was seen in *The Stomper*. The brilliant work of Miss Buckingham as Wangie deserves the heartiest ovation. Arthur Behrens as Dick Travers, John Murray as Joe Leon Horn, John Kingsberry as Chana, and Lea Lee as Jessica Morton won high honors for recently joined the co. was similarly successful as John Morton. J. W. Duran injected humor that was really refreshing in the character of Senator Bobbie. A. V. Vass, cast as Mrs. Morton, was commendable. Recently set two and three displayed the finished touch of the master hand. Welcome, thrice welcome to our production! Although the weather was inclement 10, vaudeville and pictures succeeded in "turning 'em away." The singing and dancing of the Ten Canaries, a juvenile co. containing seven girls and three boys, made a favorable impression. Others were Florence and Chapter in *A Modern School of Acting*. Seven Days gave the nimost satisfaction 18. Vaudeville 17. Human Hearts 28, matinee and night.—ITEMS: That veteran in minstrelsy, Andy Colton, together with his pretty daughter Florence, appeared in a sketch of his own creation at the Auditorium 10. It is said that Mr. Colton has the fine membership of the New York Lodge of Elks. Frederick Bradford of the Auditorium staff, witnessed a performance of *The Bound Up* while at Trenton 10. George A. Dietrich, who is interested in The Stompede, was in town 8. J. WILL BURS.

**GEORGE W. HARRICK.**

**SCHENECTADY—VAN CUBLED OPERA HOUSE** (Charles G. McDonald): Last Friday was performed by two local artists in the principal roles were in company with the Columbia Stock co. offered the following repertoire to large and well satisfied audiences: 5, His Last Dollar; 6, matines; 7, Pals; night, Captain Clay of Missouri; 8, Texas; 9, matines, Captain Clay of Missouri; night, Lost River; 10, matinee, Lost River; night, Pals; Emma Myrtle played the leading roles and had ample opportunity to display her versatility. The New Theatre co. in The Thunderbolt was accorded a hearty reception 8 by an audience which completely filled the theatre. The fine and finished acting of each individual would make it a difficult task to pick out any stars. Louis Calvert, Ferdinand Gottschalk, A. E. Anson, Ben Johnson, Albert Branning, Thais Lawton, Olive Oliver, and Olive Wyman had the most conspicuous roles. Grace Van Studdiford of A. Studdiford Folles of New York and Paris 1-8 played to fair business. Charles Howard furnished most of the comedy. Other headliners are Ned Norton, Jeanie Austin, and Violet Purdie. Columbia Burlesques 8-10; very good attraction; deserved better patronage. Those scoring heavily were Nelly Flore, Helen J. Moore, Marguerite Chebutay, Lew Stevens, Frank O'Brien, and W. S. Sver. Irwin's Big Show 6-10, College Girls 13-14. Irwin's Majesties 15-17. Rose Sydell's London Belles 19-21.—MAJESTIC (Conshaw and Shannon): Trapped by wireless was presented week 6-10; attendance fair. Week 12-17. A Ragged Hero.

**NATHAN SAHR.**

**ELMIRA—LYCEUM** (Lee Norton): The Firebird 14. The Devil 15. The Cat and the Piddle 15. The Devil 16. The Cat and the Piddle 17.—**MOWAH** (Charles F. Taylor): Folies of New York and Paris 1-8 played to fair business. Charles Howard furnished most of the comedy. Other headliners are Ned Norton, Jeanie Austin, and Violet Purdie. Columbia Burlesques 8-10; very good attraction; deserved better patronage. Those scoring heavily were Nelly Flore, Helen J. Moore, Marguerite Chebutay, Lew Stevens, Frank O'Brien, and W. S. Sver. Irwin's Big Show 6-10, College Girls 13-14. Irwin's Majesties 15-17. Rose Sydell's London Belles 19-21.—MAJESTIC (Conshaw and Shannon): Trapped by wireless was presented week 6-10; attendance fair. Week 12-17. A Ragged Hero.

**PAULINE—OPERA HOUSE** (H. J. Bartenbach): Continued to offer the Opera House stock in form and spirit. The Devil 15. The Cat and the Piddle 16. The Devil 17. The Cat and the Piddle 18.—**MOHAWH** (Charles F. Taylor): Folies of New York and Paris 1-8 played to fair business. Charles Howard furnished most of the comedy. Other headliners are Ned Norton, Jeanie Austin, and Violet Purdie. Columbia Burlesques 8-10; very good attraction; deserved better patronage. Those scoring heavily were Nelly Flore, Helen J. Moore, Marguerite Chebutay, Lew Stevens, Frank O'Brien, and W. S. Sver. Irwin's Big Show 6-10, College Girls 13-14. Irwin's Majesties 15-17. Rose Sydell's London Belles 19-21.—MAJESTIC (Conshaw and Shannon): Trapped by wireless was presented week 6-10; attendance fair. Week 12-17. A Ragged Hero.

**GRISWOLD (Ray Gleaves): Pictures on medium vaudeville 12-17 continued to draw capacity houses and give satisfaction.**

**PALMYRA—OPERA HOUSE** (H. J. Bartenbach): Full in Fall 8; very good in Fall 9. Rose Sydell, Eddie Murphy, and Eddie Walker, excellent, to packed houses. Eddie the magician, 12; good attraction to the houses. Vaudeville and pictures 14, with Eddie Murphy, singing and dancing comedians; and the best programmes of the year. 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 770, 771,



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excellent; pleased a good audience. The New-  
man and Their Baby 8; good 8, to average  
business. William Macaulay in Classmates 11;  
good 8, to fair house. My Gladstone  
9; The Girl from Texas 12. Just Out of College  
9; Miss Alice 10.

**ARDMORE.**—BOBINSON'S OPERA  
HOUSES: Schubert's Symphony Club 9; excellent  
business, under the auspices of the local  
Lodge E. P. O. H.; good performance.

## OREGON.

### PORTLAND.

Adeline Dunlap Made a Lasting Impression—  
William Welbert's Big Hit.

The much talked of Madame X was the attrac-  
tive at the Hippodrome 4-7, and produced a tremen-  
dous effect and lasting impression. So artistically  
and convincingly was the difficult title-role  
enacted by Adeline Dunlap that, had she killed  
a dozen men, doubtless the sympathies of the  
audience as well as that of the jury, would have  
been with her. Howard Gould, long a favorite  
with Baker Stock co., was welcomed enthusiastically,  
and he played the part of the husband  
in a very finished and artistic manner. Robert  
Ober deserves the highest praise for the remark-  
able ability he plays in the role of the son.  
He was delightful in his love-making, but in the  
court scenes he was superb. Every member  
of the company he could be spoken of in turn  
as doing creditable work. The production, as a  
whole, was of unusual excellence.

Ellen Terry gave a lecture 9 on the heroines  
of Shakespeare's plays, and met with the understand-  
ing and sympathy of a representative audi-  
ence, to which the great actress endeared her-  
self by her charming personality and splendid  
histrionic gifts. Florence Roberts in The Nig-  
ger 11.

One of the best stock performances that has  
been seen here for a long time was that of The  
Barrier week of 4 by Baker co. at Baker Thea-  
tre. Scenically, it was a rare treat. There  
were many clever bits of action, each one  
of which deserved considerable notice. The only  
woman in the performance was Lillian Aldredge,  
who gave a perfect portrayal of the snappy and  
Mabel Cameron, who gave a dainty and winning  
Necia. As John Gale Thomas MacLarnan was  
seen at his very best since coming to Portland.  
Donald Bowles was a picturesque and sturdy  
Peleon Doret. Marshal Parham as Dan Stark  
enraptured himself quickly, this being the first  
real thing he has done since opening with the  
co. three weeks ago. One of the big hits was  
William Welbert's Bunton. Although the part  
is small he made it stand out so strongly that  
the audience called for him at the end of ten  
or twelve curtain calls after the third act. As  
he was almost dressed for the street, he was  
obliged to appear not as Bunton, but as William  
Welbert. Hugh Dillman as Captain Durrell  
showed the great contrast between the Eastern  
society army officer and these sturdy sons of  
the North. The comedy of the play Tell on the  
shoulders of John Burton, whose No Creek Lee,  
the one-eyed prospector, created no end of  
merriment. Packed houses were the rule all  
week. The Honor of the Family 11-17, fol-  
lowed by Charley's Aunt 18. Manager Baker  
announces the opening of two new people,  
Thurston Hall as leading man, and Brenda Pow-  
er, second woman, Christmas week in The Dol-  
phin.

The Crime, the Place and the Girl was the  
offering at the Bunnialow 4-10, and business was  
good all week. The songs were tuneful, and  
some wortier of more than superficial attention.  
The action of the comedy is rapid, varied and  
full of novelty. The dancing of Jeanette Parrot  
was an attractive feature. A Broken Idol 11.

Arizona "Jack" was featured by the Lyric  
Musical Comedy co. at the Lyric 8-10. Dili-  
mon and King in Morocco 11-17.

JOHN F. LOGAN.

**SALEM.**—GRAND (John F. Corcoran): The  
Silks 4; memorial service well attended. Vir-  
ginia Dorothy Hill in concert 7 rendered an ex-  
cellent programme to small but appreciative  
audience. Jim the Westerner 8 pleased well  
filled house. O. A. C. Glee Club 12. The Bur-  
nemaster 14. A Broken Idol 15. Novak Grand  
Opera 20.

**NEWFORD.**—OPERA HOUSE (Charles D.  
Harrison): Along the Kennebec 8; poor co.  
to small audience. The Surgeon 14. Queen  
of the Moulin Rouge Jan. 12.

## PENNSYLVANIA.

### PITTSBURGH.

Christmas Shopping Hurts the Theatres—Last  
Week's Offerings and This Week's Attractions.

**PITTSBURGH,** Dec. 20.—Christmas shopping is  
no doubt responsible for the decreased attendance  
at most of the theatres as in the past,  
and this week it will be more noticeable notwithstanding  
the good attractions offered.

The Nixon has The Three Twins, which was  
greatly enjoyed here last season, and will like-  
ly get its share of the business done at the  
house this week. Smith, interpreted by an  
excellent company, was an entertaining play,  
and John Drew gave a capable performance of  
T. W. Freeman. Mary Boland was an admirable  
and, Harriet Short, Morton Holt, Billy  
Burke, Lillian Gish, and Jane Laurel are  
all worthy of mention. The stage settings  
showed good taste. The Round Up and the  
Fortune Hunter are underlined.

The Abors are presenting an elaborate produc-  
tion of The Bohemian Girl at the Alvin this  
week. The Naked Truth was a glib and  
really worthless farce, and the larger part of  
the company playing it bordered on the am-  
erious. Henry B. Dixey is a clever actor, but  
his opportunities in this piece are few and not  
commensurate with his abilities. The play was  
well staged.

Mary Hall certainly deserves high praise for  
her splendid impersonation of "the Girl," in  
the noteworthy production of The Girl of the  
Golden West at the Dugennes last week. Al-  
bert Morrissey gave an intelligent and impres-  
sive portrayal of Banjo, and the other mem-  
bers of the Davis Stock co. were acceptable.

I Were King in this week's bill, and A  
Woman's Way and Salome Jane will follow.  
The Girl from Rector's is at the Lyceum  
this week.

The Pittsburgh Symphony Orchestra disbanded  
here last week for lack of support, and Master  
Harry Davis, of the Grand, arranged with a  
large number of the men to form an orchestra  
and take part in this week's programme at  
his popular vaudeville house.

The Tiger Lillies company is at Harry Will-  
iams' Academy, and the Bents-Santley com-  
pany at the Gayety.

ALBERT H. BIRKES.

**READING.**—ACADEMY (Phil Levy, pro-  
prietor): The Blue Moon was given a very en-  
erable presentation 12. The audience, although  
small, was kept in an uproar from beginning



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to end. Wanda Ladlow was instant favor in  
the title-role and was very clever. James in  
McCalie contributed greatly to the comedy and  
Likewise acted effectively. Others in the well-  
balanced cast were Clara Louise Cassan, Tom  
Arnold, May Herbert, Cal F. Cost, J. H. Roeder,  
Kid Burns, Tom Sullivan, Rose Bradbury,  
Wilfred Brown, Henry Smith, D. Eden, V. G.  
Phillips, Clifton Crawford and the original ex-  
cellence in Three Twins 14, with matinee, to fair business.  
The cast was excellent and the chorus  
splendidly drilled. Mr. Owreath easily carried  
the voices and convulsed the audience with  
his gaiety. Marie Macnamara was an able  
successor to Pauline May in her Yama dance  
much originality in her part. Eddie Loomis and  
George Herbert played the twin triumphably.  
Others of note were Harry Fay, Eddie  
Allen, Daisy Lowe, Eddie Myers, Eddie McCall,  
Ralph Locke, Priscilla Smith, Kathleen Dale  
and the famous Yama girls. The production  
was elaborately staged. The Mexican  
Grand Opera co. presented II Trovatore to very  
good business 15. Mr. Sheehan was obliged to  
refrain from singing his part of Maurizio owing  
to an attack of laryngitis, but his part was  
very acceptably filled by William Young, who  
is regularly cast as Rafa. Grace Nelson ex-  
celled in her difficult role of the dutch  
Shaine De Selle as Azucena came in for her  
share of the applause. Those in the cast were  
La Della, Nivelle, Charles O'Malley, Christine  
Durham, Seven Days (revival) 17, with matinee  
Twentieth Century 18; The Dixie Girls  
20, with matinee. Billie Burke in Susanna  
the Royal Slave 22. John McCormack in the  
House Next Door 23. Mrs. Miles in Mademoiselle  
Sherry 24. The Nipper 25. The Merry Widow  
26. The Country Boy Jan. 1.—OPERA  
HOUSE (G. Keeney): Irene Myers, Claude  
Daniels and the Grand Stock co. has been an ir-  
resistible combination at this playhouse ever  
since its conversion into a stock house. The  
powerful melodrama, A Masked Marriage, was  
given with tremendous success 12-14, with mat-  
inee 15 and 16. Jones James, the Missouri  
Outlaw, was presented to crowded houses and  
still continues to pack the house every Friday.  
Mr. Jay and Mr. Hyde 18-19; ITM; Local  
famous Russell Bennett London while in  
this city with The Three Twins. Mr. Lennox, who was  
formerly a resident of reading, has been quite  
successful since his return to the stage as a  
professor. He was formerly organist of Christ  
Cathedral, the leading Episcopal church of  
this city.

**SCRANTON.**—LYCUM (Thomas M. Gil-  
bane): The Sheehan Musical Grand Opera co.  
in II Trovatore 10; very good co., to excel-  
lent business. Grace Nelson as Leonora delighted  
audience and made a well-merited hit; matinee  
was also well received. Josephine Sheehan, who was to  
have done the part of Maurizio, was unable to  
do so, on account of a severe cold, but her  
successor, William Young, gave a very creditable  
performance of the part. In the former's place  
he and Miss Nelson were obliged to sing the  
duet. Ah, I Have Loved You Not Well. Louis  
La Valle as Count di Luna made a good impres-  
sion. Elaine De Selle as Azucena gave the  
best rendition of the part ever heard in Scranton  
in many a day, and was heartily applauded. Charles  
O'Malley as Fernando and Christine Durbin as  
Isabella merit special mention. The former, though  
small, certain scenes excellent voices, and their  
shining sides, especially in making the scene  
a success. The Old Maid 18; and delighted the  
audience. The Girl from Rector's 19. The  
Princess Adalyn. The Blue Moon 20; a very  
fair house 14, and delighted the audience.  
Wanda Ladlow in the title-role was another  
success, her part so natural that it made her a  
favorite with the audience. The girl from Rector's  
all did very well. The Girl from Rector's 21.  
The Royal Slave 22.

**LAWCASTER.**—TUTON OPERA HOUSE  
(G. A. Foster): Lillian Doolittle, Anna  
Stamps (2 return) attracted a small  
but deserved better audience. Anna  
Doolittle's voice was very good.  
The Passing of the Third Floor Back 19  
had two fair-sized houses. Ian Robertson was op-

cellent as the Stranger, and the work of W. C. Millington, Leslie Palmer, Sidney Brown, Helen Parsons, and Dora Heritage deserves special mention. The Round Up 15-17 opened to a large and enthusiastic audience; so very large, indeed, that the curtain had to be closed. The Royal Slave 10. Billie Burke as Susanne 11. The Traveling Salesman 22.—FAMILY (Edward Mortart): The Joseph King Stock co. in their strength week, gave Old Heidelberg 12-17 to large and well pleased audiences; excellent performances. Edward Van Sloane as Prince Karl and Emily Lascell as Kathie were especially good. Others in the cast were Aubrey Noyes, Edward O'Connor, Edward Delaney, John H. Mack, Edward Harvey, Anna C. Turner, Florence J. Nelson, S. G. Pontius, U. W. Schantz, H. K. Robinson, R. W. Owens, James Wilson, Walter Shattock, Arthur Byrne, and Richard Bennett, and the Heidelberg College Quartette. A Bachelor's Honeymoon 19-30. THE TWO ORPHANS 20-31.—ITEMS: William Sterling's brilliant impersonation of Dickens' characters to large and appreciative audience at the Iris Club 15. Harry Lampert's superb piano at St. Mary's Hall 10 to a large and delighted assemblage.

**HARRISBURG.**—MAJESTIC (N. C. Miller): The Passing of the Third Floor Back 8 to fair business; Sam Perkins 9. When Women Love 10. Jeavons Dramatic co. 15-17 (except 15). T. M. C. A. lecture by Ex-Governor Folk of Missouri 10. Fra Diavolo, by the Connellsville Opera Club 20.

**POTTSVILLE.**—OPERA HOUSE (E. C. Mauger): The Man on the Box 8; fair attraction to good business. Sam Perkins 9. When Women Love 10. Jeavons Dramatic co. 15-17 (except 15). T. M. C. A. lecture by Ex-Governor Folk of Missouri 10. Fra Diavolo, by the Connellsville Opera Club 20.

**POTTSVILLE.**—OPERA HOUSE (E. C. Mauger): The Man on the Box 8; fair attraction to good business. Sam Perkins 9. When Women Love 10. Jeavons Dramatic co. 15-17 (except 15). T. M. C. A. lecture by Ex-Governor Folk of Missouri 10. Fra Diavolo, by the Connellsville Opera Club 20.

**HARLEM.**—GRAND (J. B. Bassinger): The Cat and the Fiddle 19 pleased S. H. O. Harry A. Watson handled the comedy end in good style, and won the applause of the entire audience. The dancing of Rose and Arthur Boylan was very much appreciated.

**ROCHESTER.**—MAJESTIC (Charles Smith): Wildfire 9; fair business pleased; deserved better. The Wolf 12 pleased good-sized audience.—OPERA HOUSE (G. C. Merritt): Sam Berliner's Morning Glories 20.

**POTTSVILLE.**—ACADEMY (Charles Hammann): The Cat and the Fiddle 19 pleased S. H. O. Harry A. Watson handled the comedy end in good style, and won the applause of the entire audience. The dancing of Rose and Arthur Boylan was very much appreciated.

**SMETHPORT.**—LYCUM (James Quirk): Devil Dan 10; fair co.; poor business. The Vulture 18; canceled. Vacation Days 20. Clark Bennett Jan. 3. Brown from Missouri 10. The Climax 20.

**BRADFORD.**—THEATRE (Jay North): House dark 8-10.—GRAND (A. Reich): Turnin and Behren. Three Davis Brothers, Friedman and Clark, and pictures attracted good business.

**WEST CHESTER.**—OPERA HOUSE (J. F. Small): Lyman Howe 7 pleased S. H. O. Ian Robertson in Passing of the Third Floor Back 10 pleased large audience. The College Singing Girls 16.

**TARENTUM.**—NIKON (G. N. Reed): The Missouri Girl 8 and Two Americans Abroad 10 pleased fair houses. The Love Pirates 20. Phil Otto's Comedians 21. The Wolf 20. A Yankee Circus Jan. 2. A Texas Ranger 4.

**PUNXATAWNEY.**—JEFFERSON (G. G. Pink): May Holmes 8 pleased capacity. Hoyt's Musical co. 15-17. Seven Days 21. Two Americans Abroad 21. The Man on the Box Jan. 11.

**LATROBE.**—SHOWALTER (W. A. Showalter): Avis Fair in The Country Girl 2; poor business. The Missouri Girl 10. The Merry Widow 14 (Revive). The Mocking Bird 20.

**DANVILLE.**—OPERA HOUSE (D. E. and G. F. Abbott): The Blue Moon 10; excellent in fair business. The Thief 15 greatly pleased fair business.

**WASHINGTON.**—NIKON (G. D. Miller): Merry Widow 12 scored; deserved better house. Jeavons Stock co. (return) 13-24. Chauncey-Keller Stock co. 25-31.

**RENOVATION.**—THEATRE (T. A. Shattery, res.): Avis Fair in A Country Girl 13; excellent; to a large and well pleased audience.

**SHARON.**—GRAND (O. B. Swartz, gen. mgr.): The Man of the Hour 8; fair house. The Wolf 10; matinee and night; good performance.

**BELLEVILLE.**—OPERA HOUSE (Ed. F. Garman): The Wolf 12 pleased good house. Two Americans Abroad 20.

**GREENVILLE.**—LAIRD OPERA HOUSE (W. H. Miller): The Wolf 9; fair co.; very good house. Devil Devil Das 16.

**LOCK HAVEN.**—OPERA HOUSE (J. H. Mussina): The Wolf 10 to large and appreciative audience.

**WILLSBORO.**—B & C H E A M P I O N D I T T O R I U M (Dart and Dart): Howe's pictures 18.

**RIDGWAY.**—OPERA HOUSE (Hyde and Powell): The Wolf 14 delighted fair house.

## RHODE ISLAND. PROVIDENCE.

The Chocolate Soldier Appreciated—Harrington Reynolds and Jesse Arnold Pleased.

Heralded as a musical comedy of quality The Chocolate Soldier was received by a large and appreciative audience at the Opera House 12-17. All that goes to make a popular production was very much in evidence, and its reputation was continued without a doubt. Verna Vivienne was especially well cast, and Mildred Rogers, Gene Luska and Harry Fairleigh possess exceptional personality and contributed strong roles with satisfaction.

The Lost Trail, a melodrama of the Western type, was presented with satisfaction by the Baldwin Melville Stock co. at the Imperial 12-17. The work of Theodore Gamble stands out prominently as the best he has offered this season, while Lovell Alice Taylor is in perfect

keeping with her character. The cast is especially well selected. Kurt Lyons 18-24.

The Rosary was at the Empire, where it continued 18-19 to appreciative audiences. Harrington Reynolds carries the leading role with much skill and ability. Jesse Arnold is also adequate. The Thief 19-24.

Fada and Follies made its annual visit to the Westminster 12-17, with the Queen of Sheba to follow.

The Bill at Keith's 12-17 is a fine one, abounding with beauty and novelty features that are bound to please. The Baldwin Melville Stock co., The Olympian in living statue, Clara Belle Jerome, assisted by William Supreme are elegant dancing couples. Hawthorne and Bert Nevelles, Harry B. Lester, The Caribby Brothers, The Van der Koom, Arturo and the motion picture.

Pearl Gray made her first appearance with the Baldwin Melville Stock co. at the Imperial 12. Her work was convincing and gives promise of a valuable addition to the cast.

The Grand Knights and District Deputies of The Knights of Columbus were interested spectators at the Empire 12, where they were entertained by the management and witnessed the performance of The Rosary.

The Providence Opera House will remain dark next week as regards dramatic attractions. On Monday night the Nobles of the Mystic Shrine will hold their annual meeting, at which time a concert will also be given by the Shrine Band.

H. F. HYLAND.

## SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY (Charles R. Matthews): The Runaways Musical Comedy co. in Chinese Honeymoon 8, 10 and matinee; won the favor of good houses; excellent co. Al. Wilson in Sets in Ireland 18 pleased fair business. The Wolf 18. Paul Gilmore 20. Walter Whitelock 27. Nakhova 30. Merry Widow 31. Jan. 7.

**ORANGEBURG.**—ACADEMY (G. M. O'Donnell): Girl in the Sun 5 more than pleased capacity; best of its kind ever seen here. A Japanese Honeymoon 12. Paul Gilmore in The Bachelor 22.

## SOUTH DAKOTA.

**SIOUX FALLS.**—NEW THEATRE (Prod. Becker): Honeymoon Trail Nov. 20. Frenchman 1; capacity. Margaret Livingston in The Whirlwind 21 pleased good house. Russellland 1; excellent business. Jim Out of College 21; good co. Hill House 21. Harry Corcoran 21; good co. Hill House 21. The Climax 22. The Nigger 20.

**WATERFORD.**—GRAND (G. H. Dunn): The Wolf 2; co. and business good. The House of a Thousand Candles 10. (All Gas and Gas). Marcus Kellerman, comic harlequin, in recital 1; pleased fair business.

**PIERRE.**—GRAND (H. C. Oberhauer): The House of a Thousand Candles 10; by Howland and Gaskell; co. good, to good house. The Wolf 17, by the Howland and Clifford co. Rosalie 17 Red Gate 24, by the George Middleton.

**MURON.**—OPERA HOUSE (J. Dunn): Paul in Fall Nov. 20; very good co.; audience well pleased. Widow Perkins 2; fair co.; medium house. House of a Thousand Candles 9. Welsh Ladies' Choir 10. The Wolf 18.

## TENNESSEE.

**NASHVILLE.**—VENDOME (W. A. Sheets): The Travelling Salesman to good business. The Servant in the House 2. Robert Hillard in The Cross, The Eternal City, A Highwayman, and Brown of Harvard.

**MEMPHIS.**—GRAND (O. B. Swartz, gen. mgr.): The Man of the Hour 8; fair house. The Wolf 10; matinee and night; good performance.

**BELLEVILLE.**—OPERA HOUSE (Ed. F. Garman): The Wolf 12 pleased good house.

**GREENSBURG.**—CHESNUT STREET OPERA HOUSE (Fred J. Brod): Howe's pictures 10 to large and appreciative audience. Kirk Brown 10-17 opened in W. H. O. in Glassworks. Kirk Brown and Marguerite Fields were well received. Other plays: Sowing the Wind, The Man of the Cross, The Eternal City, A Highwayman, and Brown of Harvard.

**DETROIT.**—GRAND (A. F. Way): Motion pictures and illustrated songs, benefit Miner's Home, May Johnson in The Rejuvenation of Art, Harry Leland, Mortimer Margolin, Harry Leiland, Mortimer Margolin, Frank H. Fox, Harold Osborne, Frank J. Keale, Blanche Foster, and Marguerite Fields all deserve special mention.

**DU BOIS.**—AVENUE (A. F. Way): Motion pictures and illustrated songs, benefit Miner's Home, May Johnson in The Rejuvenation of Art, Harry Leland, Mortimer Margolin, Frank H. Fox, Harold Osborne, Frank J. Keale, Blanche Foster, and Marguerite Fields all deserve special mention.

**GREENSBURG.**—LAIRD OPERA HOUSE (W. H. Miller): The Wolf 9; fair co.; very good house. Devil Devil Das 16.

**LOCK HAVEN.**—OPERA HOUSE (J. H. Mussina): The Wolf 10 to large and appreciative audience.

**WILLSBORO.**—B & C H E A M P I O N D I T T O R I U M (Dart and Dart): Howe's pictures 18.

**RIDGWAY.**—OPERA HOUSE (Hyde and Powell): The Wolf 14 delighted fair house.

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Classmates 10; *Bins of the Father* 20; *Polly of the Circus* 20.

**BONHAM**—OPERA HOUSE (Glynnson and Wilson): *Gertude Ewing* co. 8; fair business. *Girl from U. S. A.* 10; big business. *Martinez Girl* co. 10; *R. B. O.* pleased. *De Armond Sisters* co. 10-12; *Sultan's Dream* 27.

**CLARKSBURG**—OPERA HOUSE (G. O. Gaines): *The Wizard of Wycliffe*, by Harry Scott, co. Nov. 20, to full house and pleased. *The Girl from U. S. A.* 9 pleased fair house.

**CLEBURNE**—UNDER CANVAS: A. G. Allen's Big Minstrels 1; good co. and business.

**LUCILLE** (J. E. Thompson): *Vanderbilt* and pictures 8-12 to packed houses.

**GREENEVILLE**—KING OPERA HOUSE (Walker Board): *The Girl from U. S. A.* 8 pleased small audience. *Frederic Ward* 10; drew usual large audience.

**SHERMAN**—OPERA HOUSE (A. B. Smith): *The Girl from U. S. A.* 8; fair business; pleased. *My Cinderella Girl* 9; drew well; very clever attraction.

**GONZALES**—THRATRE: *Mario*, Neilson Stock co. in *The Prince of His Race* 8-10; good co. and business.

## UTAH.

### SALT LAKE CITY.

Ma St. Leon as *Polly Pleased Good Business*—  
Some Items of Interest.

At the Salt Lake Theatre 8-12 *Polly of the Circus*, with dainty Ida St. Leon, drew houses fair to good, pleasing audiences. Anna Mortimer and James Cherry shared honors; co. generally good. The event of year was the single performance given on the afternoon of the 6th by the Russian dancers, Anna Pavlova and Mikail Morikin. *The Dollar Princess* 12-17.

At the Colonial the sweet singer, Helen Beach Yaw, assisted by J. Flora, Butler, and Mrs. Mary Stevens, pianist, gave a choice concert Nov. 20 to a fair and enthusiastic audience. Delightful Madame Nasimova 2-3; gave up three encores, and was given a Lift. *Madame Doll's House*, and *The Fairy Tale* (Briand) and *Tyrone* gave good support. Audiences large and enthusiastic. *Grace Capone* 4-6. *Philip Keen in Damon and Pythias* 7. *William Faversham* 9, 10.

At the Orpheum 4-10 *La Tortajada*, as headliner, made many friends. Joseph Adelmann Family as the Nuremberg Toys were clever and popular. The Balmers were good in comic conjuring. Others on were Myers, Warren and Lyon; John F. Wade and co.; Mildred Grover and Dick Richards, the Flying Martins, and the mirror's merit picture, *Willful Peggy*, good house.

The Garrick: William Imperial and the Garrison Stock co. in *Puff'n'head Wilson* 4-10. Manager A. E. Jensen has severed his connection with this house, after two years of hard work.

At the Casino: Lyndon and Morell, Willrich and Marcelle, and Dennis Dewarre have been drawing packed houses.

Manager Midway, of the Casino, has his new theatre on State Street nearly completed, and will open during the holidays. Mr. Midway will also be interested in the Mission Theatre, with John H. Clark the present manager. He will also continue to run the Casino.

In his endeavor to settle on the business of his creditors, he sold the interest held in the Loma and Lois theatre to John B. Ashton, who will be his own manager. The Huber goes to Harry Bevier of the Majestic, who will put Willard Mack with a good stock co. on for an indefinite run. Mack has gone to Omaha, to bring back his wife, Mandie Leone, who recently sued for a divorce. Report says the skies are again clear, and that the new co. will open very soon. Mandie Leone is very popular here.

During Madame Nasimova's visit to this city by the kindness of President Joseph F. Smith, of the Mormon Church, an organ recital was given in the great Tabernacle specially for her and the members of her co. Professor John J. McClellan played the organ.

O. E. JOHNSON.

## VERMONT.

**ST. ALBANS**—OPERA HOUSE (T. R. Waugh): *What Wright Left* 2; excellent co. to good business. *Fair Stock* co. 5-10; good, co. to fine business. *Plays*: *Why Her Doctorate Her*, *The Price of Honor*, *Amba of the Circus*, *The Street Singer's Beverage*, *The City of Mine*, *Du Barry*, *The Li'l* 12. *The Soul Kiss* 21.

**NEWPORT**—LANE'S OPERA HOUSE (H. E. Lane): A very young performance of Charles Frohman's New York success, *The Thief*, was given by an excellent co., to a medium house 12. *The Soul Kiss* 20.

**BRATTLEBORO**—AUDITORIUM (George E. Fox): *Tony Lyons* in *What Wright Left*; satisfactory performance; matinee and evening. Martin's U. T. C. 14.

## VIRGINIA.

**RICHMOND**—ACADEMY (Leo Wise): The Arcadians 9, 10 to good business and pleased. *The Country Boy* 12, 13 to fair business only; deserved capacity. *Mrs. Piste in Becky Sharp* 19. **ELIJAH** (C. I. McKeet): *Rosalind* at Hod Gate 12-17; business fair. At the Old Cross Roads 19-24. **COLONIAL** (E. P. Lyons): Bill 12-17; George Stokes and Ryan Sisters, President of the Thirteen Club, Margo's Manikins, and pictures to capacity.

**DANVILLE**—ACADEMY (S. A. Schloss): Al. Field's Minstrels 10 pleased capacity business. Paul Gilmore in *The Bachelor* 12 to good audience.

## WASHINGTON.

### SPOKANE.

**The Nigger, Prince of Pilsen, and Under  
Southern Skies Drew Well.**

Florence Roberts and Thurlow Bergen had the leading roles in *The Nigger* at the Auditorium 4-6, and scored. The balance of the co. was adequate. *The Prince of Pilsen* played to large audiences of five performances 8-11. Jess Dally scored at *Miss Wagner*, Edward Morris, Walter Catlett, Robert O'Connor, Frances Cameron, Dorothy Dumore, Olive North, and Lillian Larson were well received.

The Baker Stock co. scored in *Under Southern Skies* at the Spokane 4-10. Frances Cannon and Franklin Underwood had the leading roles

**Mutt and Jeff**

**The Lilliputians**

**Arthur Donaldson**

**Happy Days**

**Buffalo Bill**

**The Spider and the Fly**

**Adamless Eden**

**Happy Hooligan**

**The Smart Set**

**The Octosons**

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and scored. *The House of a Thousand Candles* is underlined 11-17.

Society Vandiville, given for the benefit of the Associated Charities, proved a success at the Auditorium.

Spokane is to have a brief season of grand opera this winter, the Bayani Opera co., having been booked recently for an engagement at the Auditorium.

It is reported that arrangements are being made by the T. M. A. No. 17 of Spokane, to open the new American Music Hall with their annual benefit, to be held from midnight till morning Jan. 12. It will be at either the piano-players or the Auditorium. The bill, which is being made up by Harry Hayward and E. Clarke Walker, will be called a midnight matinee, and while it is running through the small hours after the regular performances are over in other theatres a dance will be held under the same auspices in Eila's temple. General arrangements are in charge of E. A. Metcalf, E. M. Reel, F. Bennett, and J. B. Anderson.

One of the most auspicious musical events of the year is announced in the coming to Spokane of Madame Luisa Tetrazzini, and will appear at the Auditorium Jan. 16. She will be accompanied by a large co. of well-known artists, and as she has never been heard in Spokane, the occasion is anticipated with great interest.

Harry C. Hayward, manager of the Auditorium, is planning to leave for Southern California early in January on a business and pleasure trip extending over several weeks. The Auditorium Theatre in his absence will be in charge of C. F. Rainey, treasurer.

Spokane Lodge No. 228, B. P. O. E. visited the Orpheum Theatre the evening of Dec. 8, and presented Alice Lloyd, headliner, who is the only woman Elk in the world, with a bouquet of American Beauty roses, after which the Elk's Club Quartette Spokane sang "Auld Lang Syne." The theatre was decorated in purple and white, the colors of the order.

Distortion was caused in the office of the Spokane Theatre recently when some impudent youth in the gallery dropped a large electric light globe from the gallery, crashing into the office of the manager, Charles W. York, breaking the skylight and throwing glass over him. He escaped unharmed.

The Opera House at Kamiah, Idaho, is to be enlarged, the new part to be fully dry and wide. The stage and dressing rooms will also be enlarged, and a pit for the orchestra put in.

W. H. MORRIS.

SEATTLE.

Ellen Terry in Shakespearean Interpretations—  
Baker Stock Drew Well.

At the Moore the Seattle Symphony Orchestra gave its third popular concert, matinee, and "Speaker's Women," 7, was the theme of Ellen Terry, who interpreted the diamond with her personations. The different characters were analyzed and interpreted in a manner that particularly appealed to students of Shakespeare. The noted actress was introduced with a tribute of praise by the Rev. H. H. Green, of Trinity Church, Seattle, before a capacity house, which wealth, culture and intelligence was well represented. Dark 8, 9. Seattle Symphony Orchestra gave a concert 8, under the capable direction of Harry Hadley, before a large audience. The applause was liberal. Dark 8, 9.

Dobb's Alaska Motion Picture Exhibition 8, 9 at the Grand was interesting and instructive. The attendance ranged from large to S. E. G. Dark 7-10. Ben Hendricks in "Old Men" 11-17.

At the Seattle the Baker Stock co. gave an enjoyable presentation of "Charles's Aunt" 4-11 before audiences ranging from small to large. In the cast were Robert Gifford, Marie Durfee, Frank Baker, Fay Painter, John Griffith, Frank Denithorne, J. Frank Baker, Tommy Williams, Dan Bruce, William Dunn.

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and Mrs. D. Dwyer, who showed their skill and resource to good advantage. "The Girl of the West" 10.

The curtain of the Russell and Drey Stock Co. 21. The chamber was Uncle Tom's Cabin 4. The Man in the Glass Slipper, Eva Marie French, Miss Alice George, Miss Edward Kellis, Miss Alice Merrill, O. M. Williamson, E. C. Price, Frank H. Howard, and others. The Club Wuzit 8. It amused and entertained large audiences. Parted on Her Bridal Tear 11.

At the Lois the Del S. Lawrence co. appeared in one of the Bar E Ranch 4-10, which played to houses averaging good business. In the cast were Jane Vivian, Mollie, Clara Beyers, Anna May, Dimples Keaton, Mr. Lawrence, Ermin Sawyer, Carl Stockdale, Philip Sheffield, Alf Lary, Lee Morris, and others, who showed their vocal skill and ability. Same co. in The Sign of the Four 11-17.

**BENJAMIN F. MESSERVY.**  
HILLSBURG—THEATRE (H. G. Ellsworth). Prince of Pilsen 8; capacity house. Bremen co. Jess Dandy, the Man from Cincinnati. Sept. the house in a constant roar of laughter.

TACOMA—THEATRE: A Broken Idol 9. 10; fair house. The Miner 12; good business.

## WEST VIRGINIA.

PARKERSBURG—AUDITORIUM (W. E. Kenney): The Gay Morning Glories Burlesque 11; good house. A Texas Ranger 12; fair; poor business. Polly of the Circus 13. The Man of the Hour 14. HIPPODROME (Geo. Hebbel): Tommy Donnelly's Minstrels 7-10. Please, Be Good and Honest, Miss Tewell, Forrest and Hartley, and the Angels 12-14. Silvertown 15 and 16. GRASS, VEGGIE, and AMBIE, and Goldwell 17. —CAEDEN (W. A. Barrett): Mad Miller, Madam, and the Minors 12-14. Please, Be Good and Honest, Stanley, and Charlie Lester 15-16; fair business.

WEINBERG—COURT (R. L. Moore): Famous Jupiter 10, with Richard Curtis, Eddie, and the Girls 11-12; Misses 13. The City of WEST VIRGINIA (Charles A. Finley): Joe Martin 12-13; fair business. Grace Gilmore 12-13. The Mineral Isle; good business. Mary and Venus 17-18. Beverly of Granton 22-24. —APOLLO (H. W. Rogers): The Liberty Girls Burlesque 12. H. O.

CLARKSBURG—GRAND OPERA HOUSE (William D. Brown): Missouri Girl 1; big house; fair production. Miss Perkins 5, matinee and night; poor 6; is crowded house. Irene Devereaux Stock co. 8-12. Plays: Romeo and Juliet, Damon and Pythias, Isomar, The Duchess 8-10; to poor business. Merry Widow 10; excellent; to capacity. Hyde's Theatre Party 12-14.

CHARLESTON—BURLW (N. S. Burleigh): King of Tramps 1; failed to amuse small audience. Morning Glories 9; pleased good business. The Flirting Princess; production and business good. Al. G. Field 18. His Perkins 19. Pictures Buffalo Bill's Wild West 18, 19.

BLUFFFIELD—ELKS' OPERA HOUSE (F. H. Jolliffe): The Blue Mouse 10; pleased good business. Al. G. Field's Minstrels 12-13. H. O.; best minstrels over here. Al. Wilson 21. Love and the Mouse 4. Traveling Salesman 5. Madame Sherry 10.

## WISCONSIN.

### MILWAUKEE.

#### Good Attractions and Business at All Houses—Doings of the Week.

Three headline attractions are seen at the Majestic this week in a vaudeville bill full of good things. Adelaide Norwood, the former grand opera star, was given a hearty reception. Her singing is a rare treat to vaudeville patrons and she established herself firmly in the hearts of the audience. Creasy and Dayne, last week's headliners, are holding over this week in a humorous sketch entitled Townhall re-night. The playlet was written by Mr. Creasy and proved a hit. The Matamura Jap Group are the third feature of the bill. The group is a high-class number of juggling and balancing. The balance of the bill includes Bimbo, Bimbo, and Bimbo, Laurence and Fitzgerald, Alcide, Captain Williams, and Edwards, and Paul Le Crelz.

The Defender of Cameron Dam, a play built around the famous John Diefen affair of this State, and written by a Milwaukee newspaper man, is holding forth at the Bijou this week to crowded houses.

In honor of Ernst von Wolzogen's presence in this city, the Pabst Stock co. on Sunday evening presented his four-act comedy, Der Kraftschaar, before a large audience. The play has been seen here before and always scores a success. The co. were all well cast in their respective parts.

Good vaudeville is seen at the Crystal this week. Among the numbers are Muriel Bryce and co., Arcadia, Germaine Williams, Hill and Ackerman, and Alice McEachron and co.

With one exception comedy is the feature at the National. Germaine Vézey scores as the unfortunate Bagot, and M. Filion repeats his splendid performance of Flambeau.

The Star Show girls give a good bill of Burlesque and Vaudeville at the Royal.

Hampton's Animal Circus is the feature at the Lyric.

The Saturday afternoon concerts at His Majesty's given by the Orchestra of the Grand Opera co. under the leadership of Sigmar Jacobs are proving very popular.

W. A. TREMAYNE.

LONDON, ONT.—OPERA HOUSE (J. R. Minshinick): Fair Woman and This Man 10; two performances, to fair business. Madame Polka on her first visit to London 12, and presented what Every Woman Knows as an audience that completely filled the house from boxes to gallery. The performance was excellent in every way, and it is hoped that Miss Adams will place London on her calling list from now on. Franklin Woodruff and co. gave a thoroughly satisfactory performance of The Call of the Wild 13, but only drew a light house, owing to the strong attraction of the previous night, and others to follow. Madame Marcella Sembrich Concert co. 14. The Thief 15. Gertrude Elliott in The Dawn of To-morrow 16. Victor Moore is The Hypnotist of His Life 17.

OTTAWA, ONT.—RUSSELL (P. Gorman): Gertrude Elliott in The Dawn of To-morrow 12. In large audiences of season; curtain calls frequent. The Governor-General of Canada presented her with a beautiful basket of flowers. DOMINION (Geo. E. Greening): Our Aeroplane. Bothwell Browne, Claude, and Fannie Usher. Three Dole Sisters. Arthur White-

law.

Oliver Young and Andi. Jeters and Rogers. And pictures are filling the town. At each show there were 11-17.

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**MISSOURI GIRL** (Merle H. Norton, mgr.): Austin, Pa., 21; Galveston 28; Addison, N. Y., 21; Waverly 24; Penn Yan 26; Hamontart 27; Danville 28; Ferris 28; Lo Rio 28; Lyons 28.

**MISSOURI GIRL** (Eastern; F. W. Richardson, mgr.): Garfield 28; Mt. Vernon 24.

**MOTORMAN** (William A. Brady, mgr.): New Haven 24; New Bedford 24; Indianapolis 24.

**MURKIN AND MURKIN** (W. T. Boyer, mgr.): Toledo 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; Lyons 28.

**ONE-EYED WINKIE** (Al McLean, mgr.): Altoona, Pa., 21; Johnston 27; McKeesport 26; Wheeling 26.

**OLNEY-CHAUNCEY** (Augustus Pitou, mgr.): Philadelphia, Pa., 19-21.

**OLD HOMESTEAD** (Franklin Thompson, mgr.): Omaha, Neb., 18-24.

**OLD OLSON** (J. N. Hewitt, mgr.): Abertown, Wash., 21; Minna 22; Centralia 23; Chehalis 23; Portland, Ore., 26-31.

**OUR NEW MINISTER** (Harry Dool Parker, mgr.): Salt Lake City 20; Helena 27; Spokane 28; Livingston 29; Billings 30; Miles 30.

**OUTLAWS CAMP** (J. E. Clifford, mgr.): Boise, Idaho, 22-23.

**PAID IN FULL** (Wasmahl and Kemper, mgrs.): Chicago, Ill., 18-21.

**PAIR OF COUNTRY KIDS** (Western; H. W. Ladd, mgr.): Grand Island, Neb., 18-22; Hastings 24.

**POLLY OF THE CIRCUS** (Frederic Thompson, mgr.): San Francisco, Cal., 12-24.

**POMANDER WALK** (Liebler and Co., mgrs.): New York city Dec. 20—indefinite.

**PORT OF MISSING MEN** (Holand and Gaskell, mgrs.): Baltimore, Md., 19-24; Washington, D. C., 21.

**POPE, GENE RATES** (Wm. A. Brady, Ltd., mgr.): Milwaukee, Wis., 26-31.

**POINTER BEULAH** (Harry J. Jackson, mgr.): Birmingham, Ala., 26-31.

**QUEEN OF THE HIGHWAY**: Brooklyn, N. Y., 18-24.

**REBELLION OF SUNNYBROOK FARM** (Klaw and Erlanger, mrs.): New York city Oct. 8—indefinite.

**RIP VAN WINKLE**: Bremen, Ind., 21; Laporte 22; South Bend 23; Elkhart 24.

**ROBERTSON, FORBES** (Mme. Shubert, mgr.): Boston, Mass., 2-21.

**ROSSON, MAY** (L. S. Sir, mgr.): Cleveland, Ohio, 21.

**ROYAL ALVING AT THE RED GATE** (Western; Emilie M. Pitts, Carpenter Co., mgr.): Watertown, N. Y., 21; W. Brockton 24; Huron 25.

**ROSARY** (Rowland and Clifford, mrs.): Detroit, Mich., 18-24; Columbus, O., 22-31.

**ROSARY** (Rowland and Clifford, Inc., mrs.): Boston, Mass., 26-31.

**ROUND UP** (E. J. Ochs, mgr.): Altoona, Pa., 18-23.

**ROYAL SLAVE** (George H. Webb, mgr.): Paulina, Ia., 21; Sioux Rapids 22; Newell 23; Storm Lake 24; Cherokee 25; Holstein 27; Correctionville 28; Kingsley 29; Whiting 30; Osceola, Ia., 26-28.

**ROYAL SLAVE** (Eastern; J. M. Jacobs, mgr.): Beaver, Pa., 21; Chambersburg 22; Reading 22; Mahanoy City 24; South Bethlehem 27; Easton 27; Boston 28; Trenton, N. J., 29; Burlington 29; Chester, Pa., 31.

**RUSSELL, ANNIE** (Charles Frohman, mgr.): New York city Dec. 20—indefinite.

**RUSSELL, LILLIAN** (Joseph Brooks, mgr.): Santa Barbara, Cal., 21; Riverside 22; Redlands 22; San Diego 24, 25.

**ST. ELMO** (Glaser and Stair, mrs.): Grand Rapids, Mich., 26-28.

**SHARS, ELDRA** (L. G. Winslow, mgr.): New York city Nov. 28—indefinite.

**SEVEN DAYS** (Wasmahl and Kemper, mrs.): Boston, Mass., Oct. 24—indefinite.

**SEVEN DAYS** (Wasmahl and Kemper, mrs.): Pansutawney, Pa., 21; Columbus, O., 28; Dayton 21.

**SEVEN DAYS** (Wasmahl and Kemper, mrs.): Milwaukee, Wis., 18-24.

**SHOWMASTER, THE** (Gus Hill, mgr.): Kansas City, Mo., 19-24; St. Joseph 25-26; Omaha, Neb., 29-31.

**SINS OF THE FATHER** (George H. Brennan, mgr.): Jackson, Miss., 26; Shreveport, La., Jan. 2.

**SIS PHRKINS** (C. Jay Smith, mgr.): McKeenport, Pa., 19-21; Wheeling, W. Va., 22-24; Gallipolis, O., 26; Middleport 27; Murray City 28; Shawnee 29; Crooksville 30; Eanesville 31.

**SOTHERN, E. H. AND JULIA MARLOWE** (Messrs. Shubert, mrs.): New York city 5-21.

**SPENDTHRIFT** (Frederic Thompson, mgr.): Chicago, Ill., Nov. 14-Dec. 24.

**SPENDTHRIFT** (Frederic Thompson, mgr.): Atlanta, Ga., 18-24.

**SQUAW MAN** (Willie Amusement Co., mrs.): Piusa, Ill., 21; Dayton 22-24; Hamilton 26.

**SQUAW MAN** (Western; H. E. Pierce and Co., mrs.): Bismarck, N. D., 21; Mandan 22; Dickinson 22; Glendive, Mont., 24; Miles City 25; Billings 26; Livingston 28; Anaconda 29.

**STAHL, BOBBY** (Henry B. Harris, mgr.): Chicago, Ill., 11-24.

**STAMPEDE, THE** (Geo. A. Dickson, mgr.): Washington, D. C., 18-24.

**STARKE, FRANCIS** (David Belasco, mgr.): Lansing, Mich., 21; Saginaw 22; Bay City 23; Port Huron 24; Detroit 26-31.

**TEXAS RANGER** (Roy W. Sampson, mgr.): Odessa, Tex., 21.

**THIEF, THE** (A. H. Woods, mgr.): Providence, R. I., 18-24.

**THIEF, THE** (A. H. Woods, mgr.): Buffalo, N. Y., 18-24.

**THIEF** (Eastern; Geo. A. Sullivan, mgr.): Saratoga Springs, N. Y., 26; Rutland, Vt., 29.

**THIRD DEGREE** (Henry B. Harris, mgr.): Baltimore, Md., 25-31.

**THIS WOMAN AND THIS MAN** (Forrest and Garfield, mrs.): St. Paul, Minn., 18-24; Minneapolis 25-31.

**THREE WOMEN** (Leigh Morrison, mgr.): Chicago, Ill., 12-24.

**THROUGH DEATH VALLEY** (C. L. Crane, mgr.): Boston, Mass., 19-24; Worcester 25-31.

**TRAVLING VALESMAN** (Co.; Harry B. Harris, mgr.): Salt Lake City, U. S., 18-21.

**TURNING POINT** (O. A. Sullivan, mgr.): Toronto, Ont., 19-24; Syracuse, N. Y., 26-28.

**UNCLE TOM'S CABIN** (Al. W. Martin's; Wm. Kibbie, mgr.): Wichita, Kan., 21; Winfield 22; Oklahoma City, Okla., 22; Guthrie 24; Independence, Kan., 26; Joplin, Mo., 29; Webb City 30; Springfield 31.

**UNCLE TOM'S CABIN** (Robinson Bros.): Fort Plain, N. Y., 21; Oswego 22.

**UNCLE TOM'S CABIN** (Sietson's): Grand Rapids, Mich., 19-21.

**UNDER SOUTHERN SKIES** (Harry Dool Parker, mgr.): Lima, O., 26; Piqua 27; Chillicothe 28; Portsmouth 29; Huntington, W. Va., 20; Athens, O., 21.

**WALSH, BLANCHET** (A. H. Woods, mgr.): Denver, Colo., 26-31.

**WALSH** (H. E. Liebler and Co., mrs.): Buffalo, N. Y., 26-31.

**WE CAN'T BE AS BAD AS ALL THAT** (Liebler and Co., mrs.): New Haven, Conn., 29.

**WHITE CAPTIVE**: Newark, N. J., 18-24.

**WILDFIRE** (Harry Dool Parker, mgr.): Ottawa, Ont., 26-28; Kingston 29; Belleville 30; Peterboro 31.

**WILSON, AL. H.** (Sidney R. Mills, mgr.): Chattanooga, Tenn., 21; Knoxville 22; Asheville, N. C., 22; Bristol, Tenn., 24; Bluffdale, W. Va., 26; Roanoke, Va., 27; Lynchburg, Va., 28; Richmond 29, 30; Norfolk 31; Atlantic City, N. J., Jan. 1, 2.

**WILSON, FRANCIS** (Charles Frohman, mgr.): Buffalo, N. Y., 23-24.

**WISE, THOMAS A.** (William A. Brady, mgr.): Pittsburgh, Pa., 26-31.

**WOLF** (Stair and Haviland, mrs.): Peoria, Ill., 18-21; Springfield 22-24; St. Louis, Mo., 25-31.

**WOLF** (H. A. Morrison, mrs.): Lima, O., 26; Muskeet, Ind., 27; New Castle 28; Richmond 29; Frankfort 30; Franklin 31.

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POLI (S. E. Poll, mgr.): Scranton, Pa., Nov. 10—*Indefinite*.  
 PRIDE-NICKERSON: Independence, Kan., Oct. 10—*Indefinite*.  
 PALMOSSE: Des Moines, Ia., Aug. 28—*Indefinite*.  
 PRINCIPAL: Davenport, Ia.—*Indefinite*.  
 PRINOLE, DELLA: Boise City, Ida., Aug. 28—*Indefinite*.  
 BORNE-DORNER (A. G. Dorner, mgr.): Elkhorn, Ia., Aug. 28—*Indefinite*.  
 BODY PLAYERS (F. J. Rodriguez, mgr.): Elkhorn, Ia., Aug. 28—*Indefinite*.  
 RUSSELL-DREW: Seattle, Wash., Aug. 28—*Indefinite*.  
 SHERIDAN, EDWARD (W. G. Campbell, mgr.): Scranton, Pa., Nov. 28—*Indefinite*.  
 SHOW, MORTIMER (Mortimer Show, mgr.): New York, N. Y., Oct. 7—*Indefinite*.  
 SPENCER, EDNA MAY (Mary Gibbs Spencer, mgr.): Jersey City, N. J., Oct. 1—*Indefinite*.  
 VAN DYKE-MATON (C. Mack, mgr.): St. Louis, Mo., Dec. 28—*Indefinite*.  
 VERNON (Kauf and Keller, mrs.): Evansville, Ind., Dec. 31—*Indefinite*.  
 WOLFE (F. A. Wolfe, mgr.): Wichita, Kan.—*Indefinite*.  
 WOODWARD (G. D. Woodward, mgr.): Omaha, Neb., Aug. 27—*Indefinite*.

**TRAVELING STOCK COMPANIES**

ALLEN, MARY (Alfred Allen, mgr.): Elkhorn, Ia., Aug. 28—*Indefinite*.  
 BROWN, KIRK (T. Macaulay, mgr.): Wilmette, Ill., Aug. 28—*Indefinite*.  
 CANNON, CONNIE (Tom Cannon, mgr.): Cedar Rapids, Iowa—*Indefinite*.  
 CHALMONT-KRISPEE (Horowitz): Huron, S. D., 19—*Indefinite*.  
 CHALMONT-KRISPEE (Fred Chalmont, mgr.): Cedar Rapids, Iowa—*Indefinite*.  
 CHALMONT-KRISPEE (Harry Chalmont, mgr.): Cedar Rapids, Iowa—*Indefinite*.  
 CHALMONT-KRISPEE (Hans Thompson, mgr.): Boston, Mass., 8-24, New Britain, Conn.—*Indefinite*.  
 DONAHUE: Lightwood, N. D., 19-21. Ellen-  
 GOLIC, GLADYS (Joseph H. Becker, mgr.): Cedar Rapids, Iowa—*Indefinite*.  
 GRADY, THE MOTHERS': Des Moines, Ia., 19-21.  
 HALL, DON C. (Don C. Hall, mgr.): Hunting-  
 ton, W. Va., 19-24.  
 HICKMAN-THOMAS (Jas. D. Preud'love, mgr.): Milwaukee, Ida (Lucy M. Hayes, mgr.): Cedar Rapids, Ia., 19-21. Beloit 28, Greenleaf 28.  
 HUMMELIN'S ASSOCIATE PLAYERS (Jno. Hummelin, mgr.): Lebanon, Ind., 19-24.  
 HUMMELIN'S INTERNATIONAL (Jno. A. Hummelin, mgr.): Cedar Rapids, Iowa—*Indefinite*.  
 KELLY (Kate S. Kelly, mgr.): Ft. Wayne, Ind., 19-24. Battle Creek, Mich., 28-31.  
 KELLY, SHEPHERD: Grand Rapids, Wis., 19-24. Waukesha 24-25.  
 LA PONTE, MAR (Joe McFarren, mgr.): La Porte, Ind., 19-24.  
 LEATHIMORE AND LEIGH: Crookston, Minn., 19-24.  
 LONG, FRANK E. (Frank E. Long, mgr.): Chicago, Ill., 31-Dec. 24.  
 MAHER BROTHERS: New Liskeard, Ont., 19-  
 24.  
 MEE BAD ALI: Mankato, Minn., 19-24.  
 MEE, GENE (Gene and Winchester, mgr.): Pratt, Kan., 19-24. Alva, Okla., 28-31.  
 MICHIGAN: Cedar Rapids, Ia., 19-24.  
 MURRAY-MACKAY (Jno. J. Murray, mgr.): Peoria, Ill., 19-24. Ottawa 28-Jan. 7.  
 PEPPER, AUGUSTA: Rutland, Vt., 19-24. Au-  
 gust 7, N. Y., 28-31.  
 PICKERTS, FOUR (Willis Pickert, mgr.): Wadsworth, N. O., 19-21. Marion 22. Lumber-  
 22, 24. Wilmington 28-31.  
 RICHARDSON AND LEWIS (Richardson and Lewis, mrs.): Idaho Falls, Ida., 19-24.  
 RODGILL, EDWARD: New Castle, Ind., 19-24.  
 RIGGINS (J. W. Riggin, mgr.): Sumner, Mo., 19-24. Moberly 28-31.  
 ROSEN, MARYATHREE (Harry Sohne, mgr.): Cedar Rapids, Ia., 19-21. Lincoln 28-29. Sylvan 28-31.  
 TAYLOR (H. W. Taylor, mgr.): Schenectady, N. Y., 19-24.  
 TAYLOR, ALBERT: Calvert, Tex., 21, 22.  
 THOMAS 28, 29.  
 WHITES BINTERS: Plaquemine, La., 19-21. Mandeville 25. Napoleonville 26. Thibodaux 27. Houma 28, 29. Morgan City 30. Onolessas 31.

**OPERA AND MUSICAL COMEDY**

ABBOT, BESSIE (Lieber and Co., mrs.): Austin, Tex., 21.  
 AQUA, WHERE DO YOU LIVE? (Joseph M. Young, mgr.): New York city Sept. 26—*Indefinite*.  
 AQUARIANS (Charles Frohman, mgr.): At-  
 lanta, Ga., 28-31.  
 AQUARIANS (Charles Frohman, mgr.): De-  
 troit, Mich., 28-31. Chicago, Ill., 28-Jan. 7.  
 AMBITION, MUSICAL COMEDY: Portland, Ore.—*Indefinite*.  
 BAILEY AND AUSTIN (Moers, Shubert, mrs.): Chicago, Ill., 4-81. Atlanta, Ga., 28-31.  
 BERNARD, SAM (Moers, Shubert, mrs.): New York city Sept. 21—*Indefinite*.  
 BOYAN OPERA: Oakland, Calif., 18-24.  
 BOHEMIAN GIRL (Milton and Barrett Ahorn, mrs.): Pittsburgh, Pa., 18-24.  
 BOSTON GRAND OPERA (Henry Russell, mrs.): Boston, Mass., Nov. 7—*Indefinite*.  
 BRIGHT EYES (Jos. M. Gaites, mgr.): Louis-  
 ville, Ky., 19-24.  
 BUDGET BROWN (Hunter Brown, Amusement Co., mrs.): Grand Rapids, Mich., 18-24. To-  
 ne, D., 28-31.  
 CAGILL, MARIE (Daniel V. Arthur, mgr.): Buffalo, N. Y., 19-24.  
 CAMERON, GRADE (O. H. Kerr, mgr.): Port-  
 land, Ore., 18-24. Astoria 25. South Bend, Ind., 26. Centralia 27. Hoquiam 28. Aber-  
 deen 29. Rima 30. Tacoma 31.  
 CARLISLE, RICHARD (Fraser and Lederer, mrs.): Philadelphia, Pa., 18-24.  
 CAT AND THE FIDDLE (Chas. A. Bellon, mrs.): Utica, N. Y., 26, 28, 30. Rome 27. Auburn 28. Utica 29. Waterbury 30. Ogdensburg 31.  
 CHICAGO GRAND OPERA: Chicago, Ill., Nov. 3—*Indefinite*.

CHICAGO GRAND OPERA (Andreas Diesel, mrs.): Milwaukee, Wis., 28-31.  
 CHOCOLATE SOLDIER (F. G. Whitney, mrs.): Chicago, Ill., 19-24—*Indefinite*.  
 CHOCOLATE SOLDIER (F. G. Whitney, mrs.): London, Eng., Sept. 10—*Indefinite*.  
 CHOCOLATE SOLDIER (F. G. Whitney, mrs.): Brooklyn, N. Y., 18-24.  
 COW AND THE MOON (Chas. A. Bellon, mrs.): Pine Bluff, Ark., 28. Helena 29. Clarkdale, Ariz., 28. Memphis, Tenn., 28. Nashville 29.  
 DANIELS, FRANK (G. R. Dillingham, mgr.): Chicago, Ill., Nov. 18-Dec. 24.  
 DILLON, MAX W.: San Francisco, Cal., Oct. 24—*Indefinite*.  
 DOLLAR PRINCESS (Charles Frohman, mgr.): Philadelphia, Pa., 18-24.  
 DREAMESS, MARIE (Low Fields, mrs.): Al-  
 bany, N. Y., 28-31.  
 ELLINGTON, JULIAN (A. H. Woods, mgr.): Gal-  
 axy, Ill., 28-31. St. Louis, Mo., 28-31.  
 FLIGHTING PRINCESS (Mort H. Glaser, mgr.): St. Louis, Mo., 18-24.  
 FLORENCE, MAX: MUSICAL COMEDY: Salt  
 Lake City, Oct. 1—*Indefinite*.  
 FLOWERS OF THE BARON (La Dona, Fischer-  
 Moshier, mrs.): Bartonsville, Ohio—*Indefinite*.  
 FOLLIES OF 1910 (Florence Sherratt, mrs.): New York City 18-24. Washington, D. C., 28-  
 31.  
 FRENCH OPERA (Julie Layette, mrs.): New Orleans, La., Nov. 28—*Indefinite*.  
 GINGER, ADRIAN (Kraus, mrs.): Atlanta, Ga., 18-24.  
 GIRL FROM THE U. S. A. (Ostrol): Harry Scott, mrs.): Cincinnati, Tex., 21, 22. Fort Worth 23. Amarillo 24. Dallas 25. Fort Worth 26. Oklahoma City 27. Tulsa 28.  
 GIRL FROM THE U. S. A. (Southern): Harry Scott, mrs.): Birmingham, Ala., 18-24. Atlanta 25. Fort Worth 26. Oklahoma City 27. Tulsa 28.  
 GIRL IN THE KIMONO (W. E. Standard, mrs.): Sioux City, Ia., 21, 22. Perry 23. Boone 24. Clinton 25. Cedar Rapids 26. Independence 27. Iowa Falls 28. Muscatine 29. Spencer 30. Ft. Dodge 31. Des Moines Jan. 1, 2, 3.  
 GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Philadelphia, Pa., 18-24.  
 GLASER, LULU (Moers, Shubert, mrs.): New York City Nov. 21—*Indefinite*.  
 GRAND OPERA: Montreal, P. Q., Oct. 21—*Indefinite*.  
 GRAND OPERA: Chicago, Ill.—*Indefinite*.  
 HANS, THE FLUTE PLAYER (Oscar Hammer-  
 stein, mrs.): Philadelphia, Pa., 28-Dec. 24.  
 HAPPY HOLLOW (Gas Hill, mrs.): Spring-  
 field, Ill., 18-24. Peoria 25-28. Toledo, O., 28-  
 29. Grand Rapids, Mich., 29-31.  
 HARTMAN, FERRIS: Los Angeles, Calif., Oct. 18—*Indefinite*.  
 HITCHCOCK, RAYMOND (Cohan and Harris, mrs.): Cincinnati, O., 18-24.  
 HONEYMOON TRAIL ( Fitzgerald and Kelly, mrs.): Billings, Mont., 21. Spokane, Wash., 22. Walla Walla 23. North Yakima 27. Ellensburg 28. Spokane 29. Abertion 30. Cen-  
 tralia 31.  
 IN PANAMA (Al Rich Production Co.): Cin-  
 cinnati, O., 18-24. Chicago, Ill., 25-Jan. 7.  
 INTERNATIONAL OUP BALLET OF NIAG-  
 ARA, AND THE EARTHQUAKE (Moers, Shubert, mrs.): New York city Sept. 3—*Indefinite*.  
 ISLE OF SPICE (F. A. Wade, prod.): St. Louis, Mo., 18-24.  
 JUST OUT OF COLLEGE (Bochner and Camp-  
 bell, mrs.): El Reno, Okla., 21. Oklahoma City 22. Amarillo 23. Oklahoma City 24. Guthrie 25. Ardmore 26. Ft. Worth 27. Dallas 28. Oklahoma City 29. San Antonio 30.  
 JUVENILE: BOSTONIAN (E. E. Lang, mrs.): Carmar, Man., Can., 21. Erie 22. Brantford 23. Dauphin 24. Gladstone 25. Stratford 26. Dauphin 27. Dauphin 28. 29. 30. Centra-  
 lia 31.  
 KATIE-KID (Jos. M. Gaites, mrs.): Boston, Mass., Nov. 28-Dec. 24.  
 LITTLE DAMONEL (Henry W. Savage, mrs.): Indianapolis, Ind., 28-29. Columbus, O., 29-31.  
 LOWER BERTH 18 (M. Campbell, mrs.): Chi-  
 cago, Ill., Oct. 18—*Indefinite*.  
 LULU'S HUSBANDS (Moers, Shubert, mrs.): Boston, Mass., 28-Dec. 24.  
 LYNN TWINS (Lyman Bros., mrs.): Louis-  
 ville, Ky., 18-24.  
 MACDONALD, CHRISTIE (Werba and Luessen, mrs.): Boston, Mass., 5-24. New York city 28-31.  
 MADAME SHERRY (Prasse, Lederer and Woods, mrs.): Cincinnati, O., 18-24.  
 MADAME SHERRY (Prasse, Lederer and Woods, mrs.): New York city Aug. 30—*Indefinite*.  
 MADAME TROUBADOUR (Moers, Shubert, mrs.): Chicago, Ill., Dec. 25—*Indefinite*.  
 McCOY, BESSIE (G. R. Dillingham, mrs.): Boston, Mass., Dec. 26—*Indefinite*.  
 McFADDEN'S PLATE (Barton and Wiewell, mrs.): Omaha, Neb., 18-31. York 22. Lincoln 24. St. Joseph, Mo., 28-31. Des Moines Jan. 4.  
 MANHATTAN OPERA: Pensacola, Fla., 18-24. Birmingham, Ala., 26-29. Montgomery 26, 27.  
 MERRY WIDOW (Eastern: Henry W. Savage, mrs.): Toledo, O., 28. Columbus 27. Dayton 28. Hamilton 29. Lexington, Ky., 20. Chat-  
 tanooa, Tenn., 21.  
 MERRY WIDOW (Southerns: Henry W. Savage, mrs.): Dover, N. J., 26. Harrisburg, Pa., 27. Hazerton, Md., 28. York, Pa., 29. Lan-  
 caster 30. Reading 31.  
 METROPOLITAN OPERA (Metropolitan Opera Co., mrs.): New York city Nov. 14—*Indefinite*.  
 METROPOLITAN OPERA (Metropolitan Opera Co., mrs.): Philadelphia, Pa., Dec. 18—*Indefinite*.  
 MISS NOBODY FROM STARLAND (Wm. A. Singer, mrs.): Cincinnati, O., 18-24.  
 MONTGOMERY AND STONE (Charles Dillingham, mrs.): Boston, Mass., Nov. 14-Dec. 24.  
 BROOKLYN, N. Y., 28-31.  
 MOORE, IRVING: MUSICAL COMEDY (Irving Moore, mrs.): Haverhill, Mass., 18-24.  
 MULLALEY SISTERS' MUSICAL COMEDY (Sidney Cox, mrs.): Vancouver, B. C.—*Indefinite*.  
 MURRAY AND MACK (G. McLinn, mrs.):

San Antonio, Tex., 21. Taylor 22. Temple 23. Waco 24. Wichita Falls 25. Trinidad, Colo., 29. Bales, N. M., 28. Las Vegas 21.  
 MY CINDERELLA GIRL (O. H. Woods, Delamater, mrs.): Ft. Worth, Tex., 21, 22. Dallas 23-24. San Antonio 25, 27. Austin 28. Galveston 28. Houston 29, 31. Lake Charles, La., Jan. 1.  
 MY CINDERELLA GIRL (Delamater and Nor-  
 ris, mrs.): Bay City, Mich., 28. Ann Arbor 27. Adrian 28. Coldwater 29. Dowagiac 30. Goshen, Ind., 31.  
 MY FRIEND HOGAN (Ed. Holland, mrs.): Berkimer, N. Y., 21. Capastota 22. Oneida 23. Seneca Falls 24. Lyons 26. Newark 27. Albion 28. Medina 29. Lockport 26.  
 MY WIFE'S FAMILY (W. L. Stewart, mrs.): MacLeod, Dan., 21. Cardston 26. McGrath 23. Raymond 22. Lethbridge 26, 27.  
 NAUGHTY MABELIA (Oscar Hammerstein, mrs.): New York city Nov. 14—*Indefinite*.  
 NEWLYWEDED AND THEIR BABY (Western: Leo Bretnor, mrs.): Greeley, Colo., 21. Ft. Collins 22. Boulder 23. Denver 25-31.  
 NEW YORK HIPPODROME SHOW: Louisville, Ky., 18-22.  
 POWELL AND COHAN'S COMEDY (Central): Marion, Ind., Nov. 21—*Indefinite*.  
 POWELL AND COHAN'S COMEDY (Eastern: Powell and Portello, mrs.): Centralia, Ill., 18-24. Harrisburg 28-31.  
 POWERS, JAMES T. (Moers, Shubert, mrs.): Ft. Worth, Tex., 20, 21. Muskogee, Okla., 28. Tulsa 29. Oklahoma City 30, 31.  
 PRINCE OF PILGRIM (Henry W. Savage, mrs.): Lincoln, Neb., 21. Fremont 22. Norfolk 23, 24. Sioux Falls, S. D., 24. Sioux City, Ia., 25-28. Cedar Rapids 29. Waterloo 30. Cedar Rapids 31.  
 SCHOOL DAYS (Stair, mrs.): Victoria, Wash., 28-31.  
 SHERMAN'S COMEDY (E. A. Wolf, mrs.): Galveston, Tex., 21. Dallas 22. Fort Worth 23. Sherman, Tex., 24. Richardson, Va., 25-31.  
 SIDNEY GEORGE (F. D. Star, mrs.): At-  
 lanta, Ga., 18-24. Birmingham, Ala., 25-31.  
 SMART SET (No. 2: Barton and Wiewell, mrs.): Columbus, O., 19-21. Toledo 22. Wiesbaden 23, 24. Ft. Wayne, Ind., 25. Anderson 26. Munich 27, 28. Miami, O., 28. Dayton 29-31.  
 SMART SET (Southerns: Barton and Wiewell, mrs.): Aberdeen, Miss., 21. Tuscaloosa, Ala., 22. Andalusia 23. Florida 27. Tallahassee, Fla., 28. Quincy 29. Bainbridge, Ga., 30. Abbeville 31. Dothan, Ala., Jan. 1.  
 SOUL KISS (Mittenholz Bros., mrs.): Mont-  
 gomery, F. Q., 18-24.  
 STUBBORN CINDERELLA (Chas. A. Goettler, mrs.): Cincinnati, O., 18-24.  
 SUNNY SOUTH (J. G. Howard, mrs.): Dale-  
 van, Wis., 21. Beloit 22. Sharon 23. Gary 24. Evansville, Wis., 26. Brookfield 27. Darlington 28. Platteville 29. La-  
 fayette 30. Franklin 31.  
 SUPERBA (Edwin Warner, mrs.): Detroit, Mich., 25-31.  
 SWEETEST GIRL IN PARIS (Harry Askin, mrs.): Chicago, Ill., Aug. 28—*Indefinite*.  
 TEAL RAYMOND: MUSICAL COMEDY (Frank Wolf, mrs.): El Paso, Tex.—*Indefinite*.  
 THREE TWINS (Jos. M. Gaites, mrs.): Pitts-  
 field, Mass., 18-24.  
 TIME, THE PLACE AND THE GIRL (Eastern: Wm. O'Connor, mrs.): Syracuse, N. Y., 18-24.  
 TIME, THE PLACE AND THE GIRL (Western: L. R. Willard, mrs.): Seattle, Wash., 18-24. Everett 25. Vancouver, B. C., 26, 27. Victoria 28. New Westminster 29. Bellingham, Wash., 30.  
 TWO AMERICANS ABROAD (Baptista; Robt. H. Harris, mrs.): Williamson, Pa., 28. Trenton 29. Berwick 26. Jersey Shore 27. Lock Haven 28. Phillipsburg 29. Honesdale 30.  
 TWO AMERICANS ABROAD (Western: Robt. H. Harris, mrs.): Chester, Ill., 21. Anna 22. Carbonado, Wash., 23. Milton 24. Tumwater 25, 26.  
 (Continued on page 37.)

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# • THE MOTION PICTURE FIELD •

## "SPECTATOR'S" COMMENTS.

J. M. Blanchard, of Sunbury, Pa., is a manager who has ideas and a straight-from-the-shoulder way of expressing them. If you don't believe it, read his letter in another column. For one thing, he commends THE MIRROR film reviews, and for another, he wishes The Spectator success, all of which are very pleasant messages to receive. The really important point, however, that he makes, is this: In the large cities the picture shows "cater to an entirely different class of people" from the picture show patrons in smaller cities—"the thirty thousand population class," as he puts it. "We cater to our best people," he says, the reason being that in towns of that size the picture show "must have them all." They need the money. From this standpoint and from watching his patrons he argues that it is a mistake to suppose that picture spectators cannot see through intricate plots. Intelligent people, he finds, want films that stimulate thought instead of the "A. B. C." stories, the "love sick," the "death bed," and the "bar room" scenes. The "love sick" he qualifies as "of the sickening kind," else The Spectator might give him an argument, since love is the one universal theme that cannot often be spared in any kind of fiction.

Glory be! Here is another heinous crime committed by the films. Inspired by one of those awful burglar scenes that have driven so many young boys to beelzebub's dominions, Herman Bauer, manager of a picture show in West 145th Street, Manhattan, took his money out of the safe (all but \$20) and carried it home. When the burglars arrived in pursuit of their usual avocation they secured only the twenty. Such interference with legitimate business must not be tolerated, and it is to be hoped that the censor board will see that no more safe-cracking scenes are permitted in the films.

The reprehensible event chronicled above, as well as some other recent ones previously mentioned in this column, are respectfully referred to Rev. D. A. Poling, of Columbus, O., who has been preaching wisely against motion pictures as conveying "suggestions that are fundamentally bad." Also to Rev. Edward C. Kunkle, of Wilkes-Barre, who considers the picture shows a "deadly peril," although he is just enough to admit that "mixed up or scattered through these social settings are a few bright, wholesome, harmless views of life which afford innocent amusement."

The Rochester Post-Express, arguing from a false premise that the films have seen their day and the interest is waning, declares that "the moving picture public is now clamoring for something a little better," and "the moving picture devotee of to-day will be the patron of melodrama to-morrow." This is a strange conclusion for an enlightened newspaper to arrive at. In reality, the boot is on the other foot—the patron of melodrama of yesterday is the devotee of motion pictures of to-day, to such an extent that the melodrama of yesterday has gone out of business. And, anyhow, if "the moving picture devotee" ever really clamors "for something a little better" it will not be to stage melodrama as we formerly knew it that he will turn.

A friend of long standing writes to The Spectator that he has been greatly interested in some of the recent letters and comments in reference to the subject

of alleged piracy by film makers. From the tone of said friend's remarks it may be inferred that he has been more than interested—he has been flabbergasted. "That fellow was evidently a humorist," he declares in referring to a writer who upheld the honesty of the reputable film manufacturers. "There hasn't been a play or sketch produced the last two years," he goes on to say from the fullness of his outraged heart, "that some picture firm has not stolen the idea." Then he instances a recent Powers film, *Thou Shalt Not Kill*, which he points out is a direct steal from Frank Keenan's sketch, *The Oath*, "even to the stamping three times on the floor." "And the

will go out of business if they don't mend their ways, for there is no material for picture stories so unsatisfactory as stage plays. This fact has been pointed out by The Spectator on numerous occasions, and the more he studies the subject the more convinced he is of the truth of his conclusion.

"Now that the deaf mutes are finding fault with the language spoken in the silent films, we may soon expect the blind to criticise the costumes and personal conduct of the phonograph singers," writes a MIRROR reader. And yet the complaint of the deaf mutes may not be so much of a joke as it appears at first

tunes, as well as having dramatic or story value, and all this is very much as it should be. The French have been very successful in this respect, and have had the advantage of the wonderful scenery and architecture of the old world to make their selections less difficult. But the American producers are improving to a gratifying extent. In a film produced last week by the Selig Company, *A Tale of the Sea*, there were several well studied scenes, and in recent films produced by the Essanay Company, the Edison Company, the Kalem Company, the Reliance Company, the Vitagraph and the Biograph companies there have been notable instances of artistic effect. It is a point that film producers should bear constantly in mind.

The following editorial appeared the other day in the New York World:

The Rev. Percy Stickney Grant, in a sermon on "Newspapers and Crime," cited the conclusions of an "educator" who read a New York paper systematically for three months with an eye to the character of its news, as follows: Demoralizing, 3000 items; unwholesome, 1684; trivial, 3100; worth while, 3900, or 89 per cent.

This makes out a fairly good case for the newspapers. If 89 per cent. of their news is "worth while" it is up to the average quality of achievement in most human activities. Is the percentage of sermons worth while any larger—or of plays, lectures, music, art, literature, legislation or philanthropy? A President or a private citizen who can feel that 89 per cent. of his effort is not wasted has reason for satisfaction.

"Peradventure ten righteous shall be found to save Sodom. Lo! here is found nearly four times ten, a "saving remnant" surely large enough to ransom the press.

And how would motion pictures come out with this same liberality of reasoning? THE MIRROR has shown that of all the films now being issued for public exhibition about 12 per cent. are strictly educational, 30 per cent. are dramatic, 20 per cent. are melodramatic, and the balance are humorous or trick pictures. Of the dramatic, melodramatic, and humorous films THE MIRROR found in two months' test that 15 per cent. of the whole output were films of special merit. This would make 27 per cent. of the motion picture output really worth while—surely large enough to ransom so young an institution as the motion pictures, especially when we consider that this is but the beginning, that the tendency is steadily upward. **THE SPECTATOR.**

## BIOGRAPH TO LOS ANGELES.

**The Biograph Stock Players Leave for California Soon**

The entire stock company of Biograph players, with a complete force of operators, directors, studio men and other necessary employees, will start from New York for Los Angeles in a few days. There will probably be from forty to fifty people in the party and they will proceed in special cars, making possible stops on the way for the purpose of securing scenes for use in coming film productions.

Some of the notable films made by the Biograph when in California last year, including *Ramona*, *Unchanging Sea*, *Gold Is Not All* and others, are still remembered very vividly by picture patrons, and the production of the coming season in the West will be looked forward to with the keenest anticipation.

In Los Angeles the Biograph company has secured suitable location and has erected ample buildings for studio, laboratory and developing rooms, and all negatives will be entirely completed for printing before being sent East.

The stay of the company in Los Angeles is indefinite but it will probably extend well into the Spring. In the meantime operations in the New York studio will be entirely suspended.

## A FINE PATHÉ CHRISTMAS FILM.

A *Manson* representative had the pleasure of witnessing at the Pathé American offices the other day a new Christmas picture soon to be released. *Sunshine in Poverty Row* is the title and the clever acting and excellent photography have made this picture not only a work of art but one to teach a strong lesson of charity. The postmaster gets a letter from two small children and opens it that night while he and his wife are trimming their own tree. They visit the home of *Poverty Row* and leave it filled with cheer and presents and the promise of better times.



B. Brunel, New York.

### CHARLES D. CHAPMAN OF VITAGRAPH STOCK

Charles D. Chapman has been with the Vitagraph Company of America for five years, both as a member of the stock company of actors and as manager of the scene setting department. He is a man of keen judgment and artistic discernment. Previous to his connection with the Vitagraph

he was three years with the Eben Holden company; Hall Caine's *Eternal City*; The Syracuse Stock company; with "Al" Woods for two seasons; Martin Harvey for one season in New York City and a season in vaudeville with Charlotte Parry, and thus is well equipped for his work.

worst of it is," our friend adds, "it is done rotten." He concludes: "If the newspapers did not print criticisms and synopses of plays, two-thirds of the picture films would go out of business." Not so bad as that, good friend; not nearly so bad. Pirates in the film business and among scenario writers there undoubtedly are, just as there are pirate dramatists and pirate story writers; some film pirates even steal from each other and from the more progressive makers who strive to be originals, but they are not all tarred with the same stick. No, indeed, not all. And as for two-thirds of the picture firms going out of business if they should no longer have access to the plots of stage plays, the thing is just the other way around. Those that depend on stage material, and their number is limited,

thought. Any picturegoer can recall films in which the words spoken by the players were as distinct as if uttered by voice. The charge that profanity is generally used by the players is, however, quite preposterous, although there may have been some rare occasion where men acting alone have "joshed" each other in fancied security. If such there be the discussion that has taken place concerning the matter will doubtless prove a lesson for them.

There is increasing evidence that film manufacturers are becoming thoroughly awake to the great value of making their scenic backgrounds, together with the groupings of the characters, conform to artistic ideals, so that the scenes and the players will stand out as attractive pic-

## Reviews of Licensed Films

**Tale of the Sea** (Selig, Dec. 12).—Compendious desire to present outdoor backgrounds and groupings of artistic taste is evident in this film, which was probably pictured on the Pacific Coast. It is a story of sailor and sailor girl and has the true ring of human nature both in the incidents and acting. Two men are warm friends until one of them marries, an event that so angers the other that he goes to sea and is away five years. On his return there are two children added to his old friend's family, and these youngsters soften his heart to such an extent that the former friendship is renewed. Both men now join the same sealing expedition, are blown away to sea in a small boat, all of the occupants of the boat perishing except the two friends. There being only water enough left for one, the single man casts himself into the sea to drown himself, leaving the other to be rescued and restored to his wife and children.

**An Exile's Love** (Lubin, Dec. 12).—The Russian nobleman, exiled from his estates and his country, proved to be a very bad gardener and his attentive lover, especially when it came to knitting and cherishing the lady's glove. If he had not spent so much time looking at the glove he would have had more time to cut the weeds and grass which were sadly conspicuous in the early scene when the nobleman hired out as gardener on the rich man's estate. They were in precisely the same disreputable condition when he had been working there a week. Having fallen in love with his employer's daughter, he rescued her when she fell over a cliff, stole a kiss and then married her, after which the expected message arrived from Russia that his confiscated estates had been restored. The acting, while not great, was competent, except that the young woman was more voluble in her anger about the glove than is seemly in polite society. It might be interesting if some dramatic could tell us just what she said.

**The Golden Cupper** (Biograph, Dec. 12).—In this film interpretation of a Tennyson poem the Biograph producers and players have given another highly artistic and compelling picture story. The spirit of the poem is caught with consummate appreciation, and the backgrounds are admirably chosen, both in the harmonious relation they bear to the narrative and in a purely pictorial sense. The despair of Julian when his friend Lionel wins and wedds Camilla is most delicately conveyed with a reserve that amounts almost to genius. Not the part any less deftly handled when later Camilla is supposed to die, and in the tomb Julian discovers that she lives and carries her back to her home, sorrowfully fetching the heartbroken friend from his place of seclusion to rejoice in the presence of his restored wife. The part of Lionel is almost equally well done and the other characters are capably handled. The picture is truly a classic.

**The Julianna** (Pathé, Dec. 12).—A vaudeville novelty is presented in this short subject, the performers being a troupe of acrobats of special merit.

**Her Father's Absence** (Pathé, Dec. 12).—French farce with the players going to the limit in explaining things facially and by gestures to the camera, but without the peculiar grace that is so welcome in many other farces of the same class, is offered in this film. The events are also of little humor, being frequently rather silly. The lover who calls on the girl during papa's absence and gets himself terribly mixed up before trying to hide from various callers in a pretense substitute for Max Linder, whom he evidently tries to copy. The girl is better and the father also, but they fail to save the picture, especially that of the father.

**Tangled Masquerade** (Eesanay, Dec. 12).—There was a good deal of ingenuity displayed in the construction of this farcical plot, the series of incidents fitting in admirably and leading logically to the final comedy climax. The girl of the story had a father who had picked a husband for her, but papa's choice was not the girl's choice. She wanted the roommate of the paternal favorite. She wrote to her sweetheart to meet her at a masquerade ball, but papa stopped her from going and attended the ball in her place, wearing her costume, and trying to confront the obnoxious suitor. Unfortunately for his plan, the letter sent to the girl's sweetheart was intercepted by the rival, who then went to the ball hoping to meet her. The papa and his favorite were brought together, while the girl and her chosen sweetheart ran off and got married. The acting is generally good, although at times a little artificial, especially that of the father.

**A Mountain Maid** (Edison, Dec. 12).—A pleasing little love story is presented here that is fresh and pleasing in its conception. It was well played. David Fisher is a leading man, who has been engaged to play the leading male role in a new play, called "A Mountain Maid." He decides to spend his vacation in the Tennessee mountains, where he may get the proper atmosphere of his new role. Julia Baxter, who is to play opposite him in the same production, conceives the same idea. Their respective engagements were made, however, without the one seeing the other. To still further carry out their idea, they both assume there in the mountains their characters in the play, she a mountain maid, and he a mountain lad. They meet and become infatuated with each other. One day in the forest they discovered a bottle of whisky under the leaves where they are sitting. The place evidently was the hiding ground for a band of moonshiners. They make a hasty retreat, but they have been seen by the moonshiners. At their meeting place in the forest the girl overhears the mountaineers' plot against her lover, whom they believe to be a revenue officer. She goes and warns him. He is not at home for some reason and she places a note in the door telling him to depart. He is not seen to go, but it is presumed he made a good escape, for he is there at the theatre at the first rehearsal of "A Mountain Maid," to his surprise, he meets the maid instead.

**An Old Silver Mine in Peru** (Edison, Dec. 12).—This film shows an old silver mine in Peru operated exactly as it has been for the last three hundred years by native Indians. In the face of modern invention one wonders at their stupidity, as they are seen one by one carrying the ore in their small ham bags from the bottom of the mine and dumping them near a large clay stone roller, which is propelled by water. It is there ground in the water, and is next seen flowing in a liquid state from the pipes. The result in large crude blocks is displayed.

**The Law and the Man** (Vitagraph, Dec. 12).—The interest of a moving picture is always scattered, if the spectator at the beginning is in doubt as to the relations of the characters

and "what it is all about," and that is what seemed to be the trouble here. The exposition of the characters was not plain. For instance, it was not evident until several scenes who the opposing parties were, and, when bribery was mentioned, it was not known it was the judge who was to be bribed until he was seen on the bench. Would a man of George Merton's position stand in the background apparently, while his daughter looked out for such great issues? It seemed a large railroad corporation had seized land from him by fraud, and when he threatened to bring suit the company held him up before a young lawyer by the name of John Thurton. Then offered this young man the opportunity of a lifetime, if he would win the case, but when Merton's side was presented to him by the daughter, he chose the latter for a client, preferring to work for truth and honesty rather than graft. When the president of the railroad heard his decision, he had the young lawyer waylaid by thugs the night before the case was to appear. He was found in an unconscious state and cared for. On coming to himself the next morning he insisted on getting to court, where he won the case and the heart of his client's daughter. The court scene was good. The acting showed fine characterization, but it seemed too bad so good a story should be marred in the telling by not enough explanation in some places and too much in others.

**The Hobos' Christmas** (Pathé, Dec. 12).—This is an unique force by the Pathé American players that gets away from the beaten path. Mr. Gross, on opening up his Christmas turkeys found that they were in a bad way and accordingly shipped them back, but fate in this case had another end for them. It was a dismal time in trampland, and when they found from the newspaper that it was Dec. 24 they decided to have a tree; but what was a tree without a dinner? By further prurient of the paper they were informed that many suburbanites were doing their Christmas shopping in New York. An idea struck them: they would hold up an outgoing train. But Christmas shopping means an empty pocketbook, as the deluded hobos soon found out, when they flagged the train and held it up. They were beat on some gain, however, so they detached the baggage car and sent the train along. There peacefully responded Mr. Gross' turkey, "Returned bad." They had found the last of a life, and so it proved. The crowd over their fire; they ate and were completely overcome. On a turkey's claw they found, "Returned bad." They were prostrate and easy subjects for the bluecoats to carry off to justice. They who sin must suffer. Of course the hold up of a train by tramps and the carrying of firearms by this class of derelicts are departures from truth, but the farcical nature of the story permits the improbability and the acting, which is excellent, further excuses it.

**Charlie and Kittie in Brussels** (Pathé, Dec. 14).—The children tie a doll carriage to the rear of an auto and get a free ride to Brussels, where with the spectator they get an excellent idea of the city. The dog in his milk car brings them home again.

**Seth's Temptation** (Kalem, Dec. 14).—Seth, the Southern countryman, had a chance to shoot his city rival from aman. Later he had the temptation behind him. Later he had a chance to let the rival swim at the bottom of the river, but he dove for him until he found him and brought him to the surface, heaving him to. It is true that the girl, whom both men loved, had to beg Seth very earnestly to persevere in making the water rescue, but he might easily have missed the body if he had wished and therefore we may say that when in the end he got the girl he was fairly entitled to her. For a time she was infatuated with the city chap and Seth was furiously jealous. There was a turkey shot won by the stranger, and other incidents made it appear that poor Seth was in the discard. But the best episode and suspense, nearly drowning himself and the girl, and the subsequent heroism of Seth in swimming out to their aid, sent her heart back to the old love, after which the stranger cranked up his automobile and left the country. The acting and management was excellent, although the lighting up for the camera after the turkey shot was a little obvious and the trick of getting the body in the boat was not quite probable.

**Pigs in Pigs** (Edison, Dec. 14).—Ellis Parker Butler's story, illustrating the slowness with which large express companies are wont to settle their claims, was presented on this film in as graphic and lively a style as one could wish. The action was excellent and brought out the laughable situations. Mr. Morehouse's young son wanted some guinea-pigs and went below the indulgent father but he went away for them. They arrived at the Interurban Express Company's office, but when Mike Flannery, the company's agent, would charge him thirty cents on express, he kicked as a man of principle. Mike stood by the company's rule, "Pigs, crated or boxed, thirty cents," and Mr. Morehouse, with equal stolidity, stood by the company's rule, "Pigs, domestic, crated or boxed, twenty-five cents." The result was that Mr. Morehouse refused the consignment, and went home and wrote a dignified epistle to the express company in a very undiplomatic state of mind. The forthrightness of writing a personal letter to a large corporation was seen when the letter arrived at the express office, to the effect that the claims department was the correct department to refer such cases to. In the meantime Mr. Flannery, at the express office, was having a hard time with the fast multiplying guinea-pigs. To Mr. Morehouse's reply came a letter saying that the claims department was not the department; he should consult the tariff department. At last it came up before the president, who put the question. Were guinea-pigs, pigs or pets? to a noted zoologist. The letter reached him in Africa. To the company's inquiry, Mr. Flannery replied that the pigs were fine and healthy—fine pigs because the two were now a hundred, and he demanded pay for the cabbages he was obliged to feed them. The company answered that the claim was settled and that Mr. Flannery should deliver the consignment to Mr. Morehouse at the twenty-five-cent rate, but when that gentleman saw the multitudinous expansion of his original order he absolutely refused to accept it. The picture of Mike writing the letter with a cramped, studied hand, informing the company of the back shrimps and sending a bill for \$10.87 for cabbages, was unique.

**The Little Match Seller's Christmas** (Urban, Dec. 14).—It cannot be said that this film makes a very great attempt at reality in bringing out this old familiar story of the little match girl. The whole production was very stagey and inconsistent. A heavy storm was raging outside and the little girl awaited the

return of her mother. She came in after an unsuccessful attempt to sell her wares. The little girl wanted to try her luck, and the mother consented. She might have at least clad the child more warmly; there were plenty of clothes about, and it would have been better and more in keeping had the little girl shown some exhaustion from the storm. It was snowing vigorously as she went out, but when she got into the street there was a very clear atmosphere. No one noticed her, and she saw many Christmas gatherings inside different houses. At last she stopped in front of a house of wealth, where it had begun to snow again—real stage snow. That was why the actors could take off their hats in it and the little girl not feel the slightest cold. She was not a shivering little wifie looking in on the brightness of others' lives, but a little girl directed to act oversum. The angel in the form of a policeman found her there and surrendered her, no questions asked, to an old couple coming out of the mansion. They took her to a real live party. The mother was sent for, and they gave her money and loaded the little girl with presents.

**His Sister-in-Law** (Biograph, Dec. 15).

There is a warm topical in this excellent human child story. There is no startling novelty of plot or action, but there is something better—a chapter from real life that is singularly plausible and attractive. Two sisters, a young woman and a child, are fondly attached to each other. The older sister becomes engaged, but the younger one, with the perversity of childhood, refuses to sanction the engagement until she is assured that she shall never be parted from her dear sister. After the marriage, somehow the child proves to be in the way—least the young husband finds the matron in her home with her mother. He grows impatient and homesick, and takes the mother into his own hands, moves to live with her aunt, although the young husband had promptly repented his grouchy conduct. A year later the little sister is reconciled when she is taken to visit the older one and is shown the newborn baby lying in its mother's arms. Strict attention to the verities marked the picture through-out its progress.

**The County Fair** (Selig, Dec. 15).—Neil Burress' famous old play proves to be very good picture material, although it is difficult to conceal the artificial quality that is usually present in stage melodrama. In other words, it is not natural, and even the excellent picture of the great race at the fair when Tim wins the \$1,500 purse on Coal Molasses, realistic as it is, fails to make us forget the manner that the whole thing is in acting by unrefined people. The part of Miss Abby, while intelligently played, is neither a fair imitation of Neil Burress nor is it even a fair imitation of an old maid. In fact, all the characters are more or less burlesque characters, as it was probably necessary that they should be if any reproduction of the old play was to be attempted. And yet the production is interesting and wins applause.

**The Musical Ranch** (Lubin, Dec. 15).—Nobody must have found something humorous in the scenario of this story or it would not have been produced at the heavy expense that accompanied the making of a motion picture, but whatever this joy of humor was, the players have failed utterly in getting an idea of it out to the spectators. Indeed, there is no combination of a plot or story of any kind. It appears rather to be a series of meaningless scenes, showing a bunch of cowboys playing musical instruments in a burlesque way in a variety of obscure circumstances. A tramp soldier arrives and appears to lead the playing for a while, but he is kicked out when a phonograph is secured. There also appear to be a couple of young women more or less interested in the playing, but for what reason or in what connection does not appear.

**Old Norris' Gal** (Melles, Dec. 15).—The sincerity with which the part of the girl that enters in the greater part of the action makes the picture one of considerable merit. The girl is the daughter of an old drunkard, and she serves notice on the saloon man that if he does not stop selling liquor to her father she will have his place shut up according to law. All this is supposed to happen out in Montana or some other far Western State, and the saloon man laughs at the threat. But there is a lawyer who has just come from the East to establish himself. He is supposed to be a tenderfoot, but he is right smart with his gun when the pinch comes, and he not only defends the girl but helps her have the law of the saloon man. Then comes a bit of raw melodrama that might better have been omitted. The saloon man's better half have been killed. The saloon man's son, his lawyer, hangs him at the end of a rope over a cliff and builds a fire under the rope. While the fire burns the girl is bringing the sheriff to the rescue. He arrests the gang, but the rope has just burned through and the lawyer drops down the cliff. Luckily he isn't killed, but survives to win the case against the saloon man and to marry the girl.

**Playing at Divorce** (Vitagraph, Dec. 16).—Here is a finely told story that points a moral, adequate and interesting in every way. Besides being a good drama of human comedy, it will do some good for the world. Little girls as well as boys usually pleasure self. Mrs. Van Allen was more interested in club work than in affairs that pertain to the home. Her husband's extracurriculars were of no avail, so they both decided that a divorce was the only way out of it. The three neglected children read of the trouble between their parents in the newspaper, and forthwith they began to play at divorce court. The elder brother assumed the responsibility of the judge; the younger brother and the little sister started in to get a divorce. The judge granted the decree, but when his honor was consulted about the child—the doll—he frowned. At last he decided that the only just means was an unusual provision—he started to sever the doll in two with his sword. The nuptial comedy in at this time realized that families cannot be so treated and a reconciliation followed.

**International Motor Boat Races** (Vitagraph, Dec. 16).—This film shows the motor boat race held between the Motor Yacht Club of Great Britain and the Motor Boat Club of America. The race took place Aug. 30, 1910, off Larchmont, N. Y., for the Harmsworth trophy. The American boat, "Dixie II," was the winner. At the close of this excellent and interesting picture Clifford Harmon's aeroplane is seen flying over the course of the races.

**The Indian Mother** (Kalem, Dec. 16).—From the picture one would draw the conclusion that two extreme races cannot dwell in happiness together when their interests cease to meet. The twenty-year period of this play dated during the existence of the Hudson Bay Company, which was dissolved in 1870. Accordingly, one would not expect to see clothes of such modern make as are seen here in the company's office and elsewhere. There was also no indication of a lass of time in the scenes. Stephen Moore, a white man, sent out by the Hudson Bay Company, bought an Indian wife. After a period of two years he received a summons to report to Montreal as soon as possible. He left his wife and baby behind, with a note requesting the superintendent of the trading post to look after her. She did not

understand the letter and it was never delivered. The wife after three years waiting returned to her father. Moore's presence did not seem to be sufficient cause for his marriage to his wife, and his other actions do not prove him to be man of that nature. He had visited from the traders and should have heard. His wife died, and on her sixtieth birthday the daughter she left was presented by her grandfather with the armlet Moore had given her mother years ago. About this time Moore, who had risen to manager of the company, was called back to the old haunts on a tour of inspection. He saw and recognized his daughter by the armlet. The old chief, without any show of resentment at his daughter's return, permitted his granddaughter to go off with her father. The daughter's education was not less successful, but one day when the old trader returned to the old days stirred her blood and guides away privately, she donned her Indian garb and stalks back to her tribe. She was met by her old lover, who always went around in his war paint, and became his squaw. When the father returned he saw it was too late to reclaim her. The acting was very good, that of the halfbreed daughter deserving special mention.

**The Red Cross Seal** (Edison, Dec. 17).—It has been the purpose of the producers of this film to show the methods of the Red Cross Society in fighting the white plague and at the same time to weave an interesting story throughout. There was much left to be learned about the society, but the story was a pleasing little sketch of settlement work. It is to be recommended as a continuation of the Edison Company's branching out along new lines, and as an endeavor to arouse public interest in a project for the betterment of the race. Jordan receives a letter from the Red Cross Society requesting his co-operation. He is tired of his purposeless life and the letter arouses in him a desire to see how the other half lives. He goes down into the slums as an ordinary laborer. He meets in the tenement, where he takes a room, the eldest son being afflicted with the dread disease. There is nothing to save him but a change, fresh air and plenty of sunshine. When the young artist learns that she paid her price money in to cover expenses under the door and the youth is given his reward, Jordan discovers her sacrifice and his respect grows into love. He determines to devote his life to the work. He buys the tenement and an interesting transformation scene takes place, directed by the society. The young artist, it is needless to state, marries her prince in disguise. The scenes to all appearances are actual and the acting rings true.

**Little Snowdrop** (Pathé, Dec. 18).—Grim's fairy tale again comes to life in a motion picture, this time in colors. It is dainty and pleasing. The queen, however, is not punished so severely as in the original. When little Snowdrop's father, the king, married again he married a very beautiful lady. In fact, she had a magic mirror, that was wont to tell her so. Of course, this was very satisfying to the queen, but one day when she read in the mirror that little Snowdrop was far more beautiful than herself she was not longer a satisfied lady. In her jealousy she ordered one of her men to kill Snowdrop. The fellow followed Snowdrop out in the park to the castle, but he could not find it in his heart to harm her. He broke his heart over her beauty and died. The queen, in her grief, caused it with a pigeon's blood and then gave it to the queen. She accepted it, but when she looked in the mirror and was told that Snowdrop was in the forest, now living with the seven dwarfs, was a hundred times more beautiful than she, she took the mirror and her own hands. She disguised as a peddler and, going to Snowdrop, strangled her with a piece of lace. The dwarfs saved Snowdrop, however, and when the queen heard of it from the mirror she poisoned some apples and gave them to Snowdrop. Snowdrop ate one and became unconscious. The dwarfs, thinking she was dead, placed her in a crystal coffin and put her in a rocky ravine. Here a prince came and found her. He restored her and the two returned to the castle, where the queen, on seeing her, groaned. Let us hope she behaved in the future.

**Saved by Divine Providence** (Pathé, Dec. 17).—The manner in which the lost boy is restored to his mother after a separation of some years is indeed little less than miraculous, as told in this film, but the manner of losing is plausible enough, and the acting and management of the entire production is so good—even excellent—that the restoration proves most effective. The little boy wanders away from his mother's side in a park and she is unable to find him, but a poor woman, on the verge of starvation herself, picks the boy up and cares for him with a tenderness that is increased by the fact that her own child had but lately died. Eventually the poor woman dies also and the boy is thrown helpless on the world again. Street boys of New York take pity on him, give him a bed on the straw with themselves and let him sleep in the morning to sell papers. Being thus cared for by the boys, the Saviour comes down to bless him. We now see the mother praying for the restoration of her son. In a vision she sees him selling papers and the next day, searching among the newsboys, she finds him. It would seem that the Divine Providence that effected the restoration might have bestowed some reward on the newsboys. The character of the story would warrant it.

**The Newborn King** (Gaumont, Dec. 17).—A picture version of the birth of Christ is here presented as another subject in the Gaumont Biblical series. The various events immediately preceding the birth in the lowly manger, the action of Herod, the revelation to the wise men and to the shepherds and the approach to the stable in Bethlehem are all depicted in the recognizably excellent Gaumont manner. It would seem that Mary and Joseph might have heard the approaching people before they got quite so close, but as this defect in picture playing crops up in almost every film, we see it may not be seriously laid up against this quite splendid production.

**Tenderfoot Messenger** (Eesanay, Dec. 17).—As remarked before in these reviews, Eesanay cowboy pictures are best when they introduce a strain of comedy, and this film again proves it. The tenderfoot messenger, carrying \$50,000 in gold for the express company, turns out to be a regular terror when the band of outlaws tried to hold him up. He is such an ineffectual looking little chap, too, that the comical effect is heightened. The gold appears to be rather light, considering the amount, and the outlaws have any number of chances to get the drop on the messenger when he is

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showing them, but these little shortcomings do not materially weaken the fare. There is a good deal of effective picture material in this class of films and it is a pleasure to note that the motion picture producers are alive to the fact.

**W. H. H. Mother** (Vitagraph, Dec. 17).—This is undoubtedly a very interesting and educational picture story is told in this film. The plot concerns the career of the old Southern mother, who is a widow in virtue of her husband's death. The old woman's personal pride is virile spirit. The original elements of the drama, the moral of the story, the incidents, all emotional hatred as well as human love. The old Southern woman is embittered against the North that she returns to receive into his home the surviving son, who had married his Northern nurse. The mother is so overcome by the old gentleman's pride that she becomes temporarily insane, this is too much for her husband's will and he relents, bringing the son, wife and child to his home, where the mother speedily recovers

her reason. While the narrative is a simple one, and, as stated above, effectively handled it ramifies and is not always based on the best logic. There are also moments when the acting lacks smoothness and power. The incident comes to demonstrate the animosity of the father is not a happy one for the purpose of the picture can be easily affected showing the wife's son was born after the mother's death. Had he died through some act of Northern treachery it might have accounted for the vow of hatred the father took, but as the death was honorable and to have been caused for, the old gentleman's bitterness was probably deeper and would have ruined his conduct regardless of the son's death. The part of the mother is well taken, except during the insanity episode, when it lacks convincing quality. The old father is spasmodic in his expression of feeling—apparently waiting for the director to tell him when to act busy.

## Reviews of Independent Films

**The Rummage Sale** (American, Dec. 16).—This film begins a series of adventures of the little mother. There is not much to do with a plot, but unlike most pictures of this nature, the threads are skillfully drawn together, so that everybody can follow along from beginning to end. It again proves (the story being a repeat of one produced before) that if people will not take care of their babies, they set only themselves but cause a world of trouble.

Mrs. Goodhart took the twins out to market with her, during which time she learned babies cannot be left outside stores without danger of mishap. So while she could not resist the temptation of going to the rummage sale, when she arrived there she very thoughtfully left the twins in charge of a youth, and the trouble began. The youth in pursuit of maid, left the twins in charge of a boy, who in pursuit of a pickpocket, left the twins at the door of a kind hearted lady who took them into her house. Unfortunately for the baby, her husband returned after a six months' absence, and to clear herself, she excitedly informed the real mother, and after a series of exciting adventures she was found. The chase scenes were really funny because they were excellently done. But a number of good laughs were had because the actions anticipated what was coming.

**Faithful Max** (Imp., Dec. 18).—Max was a dog and he carried on the honor in the action of the play as well as in the acting. Being a very natural actor he brought out all the pathos of the situation. He belonged to a postman of the old colonial days. His master was occupied with the delivery of some valuable goods. On his way to fulfill that mission he stumbled by the wayside and fell asleep, leaving as a pillow the posting containing the goods. Awakened by Max, this post-rider, who never seemed to stop to consider his actions nor the ordinary details of his official duty, started off without the bag, but Max did not forget and returned to call his master back by all the means known to a dog's intelligence. While he had gone back to guard the bag, the postman, for no reason made clear in the scenario, dismounted, Max came upon him and barked a loud bark, jumping upon him and causing him to return. His actions caused him to think the dog Max in his wonderings crawled back to the bag and later when he returned for it, it was given to him. The settings were representative of the time, but is one of the last scenes the road looked almost quite of modern make. The scenes of meeting the two men might have been made more obvious. The film, however, is good and interesting.

**Willing Orissa** (Relair, Dec. 18).—This is the conventional picture of the man with a fast ending with one of those impossible plots containing no new elements.

**Our Uncle From America** (Relair, Dec. 18).—This comedy is interesting more for the fact that it shows how our foreign cousins regard us. Mr. Durand, of Cincinnati, O. U. A. is a robust gentelman dressed as Uncle Sam, with a cowboy valise. He is returning from France a millionaire. As he is known to be eccentric, a beggar mistakes him and received royalty. When he himself arrives, it is apparent that his eccentricity is quite a different class. He would shoot the "limousine," but ends by rewarding him liberally. The actors were very conscientious in their fun.

**A Clever Nurse** (Imp., Dec. 19).—There is a refreshing appeal in this straightforward, innocuous little comedy, and the players were in full sympathy with the sentiment. Every one played with a fine appreciation and connoisseurship. The old cronies had a child, a son and a daughter respectively, and while the two old fellows played at cards in the library, the children played at hearts in the parlor. But the young man would insist on smoking cigarettes right in the lady's presence. The young lady was very emphatic in her denunciation and the two were quite noisy over the matter. The young man left with an all-is-over expression, and the two old men, roused from their cards, came in to investigate. That such a thing as a quarrel should exist between their children grieved them sorely, so they planned a rescue. Presently deadly groans poured forth from the library, and when the daughter and the old man arrived, there were the two old men writhing in agonized pains. They pointed to the young man, who had evidently poisoned them. Naturally the first one the daughter called for was the old man who had forsaken her. They were very glad at their respective father's arrival because very sympathetic, the one with the other. But the doctor suspected the gay old men and frightened the truth out of them by some very barbarous surgical instruments. Then he entered into the plot and told the children to take one farewell look at their parents. The old men made them promise to marry, upon which, like the delirious wretches they were, they came promptly to life.

**Love and Law** (Thanhouser, Dec. 19).—If this bride, like a good many others in stageland and life had stayed at home where she belonged, she might have avoided trouble. On the eve of her wedding she went to break off an old love affair and left a button from her dress behind. In the midst of his dejection and despair the former lover was confronted by an old associate, whom he had ruined in some stock operations. After threatening his life and retelling, the fellow fell into a drunken stupor. At this the former lover conceived the unpleasant idea of committing suicide, with the evidence of his

act directed toward the sleeping man, and forthwith wrote a letter to the girl telling her that he had so arranged things that no one would ever know that he had killed himself. At the sound of the shot the man awoke from his stupor and was found with the revolver and charged with the deed. Violet Gray, a woman detective, arrived on the scene, who discovered the bullet from the bride's dress, and after questioning the man, she believed him guiltless. On returning to the police station, notwithstanding she had a murder case on hand, she was sent out to watch the process of a bride. It proved all right, however, for the bride was no other than the lady who was responsible for all that had happened. She discovered that the buttons matched the bride's dress, and then the bride showed her the letter written by the suitor. All was cleared up as to the appearance of the respective parties at the police court, and the freed man fell in love with the lady whose endeavors had saved him. The lead did not sustain the seriousness of the theme and the improbable succession of incidents failed to be convincing.

**A Faithless Western Kid** (Powers, Dec. 18).—The little mother can always be made appealing and by proper treatment and acting will give the effect of earnestness. That was all that was necessary in this case, but the actors brought no freshness to the piece. The little mother had not only her difficulties with the youngsters, but also with the older brother. He wanted ran and there was none. He insisted on going to the village to get some, while she was left in charge of the cabin. After the younger children had gone to bed, her brother's horse appeared at the window. Without a struggle as to her duty to the younger children, she jumped on the horse and was after her brother. She arrived just in time to save her brother from injury in a row at the saloon. The fight did not show that he was injured, but she placed him on the horse, and, taking him home, she put him to bed.

**A Faithless Western Kid** (Powers, Dec. 18).—The tramp was soon down by the determined young man on a bicycle. For the insult he immediately relieved the naughty fellow of his machine and proceeded to run over him. The fight came where he rammed about appropriating for his own use various belongings of innocent bystanders, who stand around on purpose to have things done to them. He and an old maid exchange facial expressions at the end—the way children do sometimes, but the thing has become tiresome in picture fare.

**Dido Forsaken by Aeneas** (Ambrolio, Dec. 14).—It was impossible not to imbibe from this film the spirit of this tale from the Eneid. The movement of the story and the fine scenic effects made it seem at times almost an actuality. Aeneas, a Trojan prince, is cast by a wreck upon the shore of Africa, near Carthage, and he and his followers are surrounded by the Amazons and brought before Dido, the queen, who is at once charmed with him. She makes her love known at a royal banquet and Aeneas' men behold it urge him to depart. He makes preparations for so doing by starting to build a vessel. Dido dissuades him from his project, but the men keep on with the building. In the meantime the King of Numidia sends ambassadors to woo the queen. Upon being refused he storms the city, and is vanquished with the help of Aeneas' men. During the reign of Aeneas in a deep sleep sees a vision of his father, who tells him to depart at once. He obeys the mandate, and Dido, seeing the ship well out at sea orders a funeral bier. The ship would seem to give the impression that the Queen consumed her in the throne room instead of casting herself on the pile as the ship went out to sea. It was noticed that Dido walked about a very much unaccompanied queen.

**The Pilgrim** (Nestor, Dec. 14).—Jack being a moving picture hero, felt that he must go West and leave his sweetheart. He believed in proper clothes for all occasions, for he left with a suitcase and clothes of the fashion and arrived at Clayton's Hotel out West with a bag and the proper attire for that part of the country. It seemed he was the only guest in the hotel, and for that reason the boys of the neighborhood fell to beamed watching on account of Jane, who ran things with her father. When the old man dined with them became even more strenuous in their retaliations, because Jack insisted on helping Jane around the hotel although his Eastern engagement had just been conveniently broken off, and he had a perfect right to do so. Jane, after refusing their accusations sent him away. Finding the work too hard for her she was obliged to sell out. The boys did not seem to care about that, but later when they saw Jack and her in the road, where she had dropped from weariness, and take her to his cabin, they were very wrathful, and even threatener to tar and feather him, only to find that the person who had just married them is almost all respects the dim is inferior—acting, story and settings. The setting in particular is without intelligent expression.

**Brothers** (Atlas, Dec. 14).—This film starts with the impression of giving something new, but straightway runs into the hackneyed and borrowed themes of other stories, as is evinced by the title. Perhaps that is the reason it is not so straightforward in the telling as it might have been. Two boys on the death of the father are sent to an institution, from which they escape in their desire to see their mother, only to find she has just died. Although it would seem most natural for two such young lads to stick still closer, they cut their parents photograph in twain and went their separate ways. Years afterwards one is up the ladder of life, and the other down. Of course the poor brother breaks into the rich brother's house, finds the other half of the photograph,

## BLUE HORSE MINE

Released Thursday, December 29

A virile tale of two men and a girl, a villain, an Indian who is grateful, and an International Marathon race in which the Red Man wins from the pale face representatives of other countries. The prize money is used to develop the mine and the mine is used to develop the girl's father to a state of agreeableness to the marriage. Bristles with action and excitement. Some touches of humor, too. Length, about 900 feet.

## MAKING A MAN OF HIM

Released Monday, December 26



Just the story you have been waiting for. Full of gripping human interest and triumph of the better self which underlies even the worst characters. Archie Garrison was the son of a millionaire and he seemed to think his principal mission in life was to spend as much of his father's money as possible. He was pursuing this mission very successfully when he was called from his gay life by the report that his father had failed. He returned and found the family living in a cheap flat, his father broken and aged. Archie showed his real character then. He took a job in a machine shop and sent money home to the folks. After several months he discovered the ruse of his father accidentally. But by that time he had learned to be a real man and not a dissipated spendthrift. Lubin high quality in this. Length, about 950 feet.

## LUBIN MANUFACTURING CO.

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.

CHICAGO: 22 Fifth Ave. LONDON: 45 Gerrard St., W. BERLIN: 35 Friedrich Str.

## THE BAD MAN'S CHRISTMAS GIFT

A Christmas Feature Photoplay by the Essanay Western Company



Released Saturday, December 24th.

Length, approx. 975 feet.

The most painstaking care has been exerted by our Western producers in making this dramatic photoplay a truly notable release. In acting, story and photography; in its beautiful sentiment and stirring situations, it rises above all previous standards.

Do not fail to have it on your program for an early date.

## GIRLS WILL BE BOYS

A Novelty in Photoforce

Released Tuesday, December 27th.

Length, approx. 1000 feet.

The Essanay Eastern photoplayers present here a decided novelty in farcical comedy.

The acting is good, the photography excellent.

## GET THE POSTERS

## ESSANAY FILM MFG. CO.

435 N. Clark Street, CHICAGO, ILL.

BERLIN, 35 Friedrichstrasse

NOTE.—About January First the City Offices of the Essanay Company will be removed to Suite 521, First National Bank Building, Chicago, Ill.

Shipping and Receiving Departments to 1332 Argyle Street.

which has been conveniently laid on the table, is forlorn, and all is well. The action, although better than the story, is far from satisfactory.

**The Binding Shot** (American, Dec. 18).

—The exposition of this film was bad. The plot finally hangs along to arrive somehow at the climactic situation, where the father shot his son-in-law by mistake. There is a reason

for everything in life, but this picture would not have us believe so. It is full of "ways." A young lumberman wished to marry a merchant's daughter. His return, so the two couples agreed, did not affect any provision made with the girl. The boy was willing to show that the girl was now free after the refusal. Her husband received her telegram, informing him of this act, on the door-step the next morning on his leaving the house. Why was it her absence was not discovered before? They sloped in an automobile and the young man seemed very prosperous. Why was it in one short year they were so reduced that they could not pay their rent? He did not seem to be a working man before his marriage; he dressed very well. Then why did he say that he would go back to the forest and do a man's work? Why at that time did the father become stricken with remorse and seek justice in a hunting trip? Obviously to visit his son-in-law. But why, if he felt so bad, did he not take some other means to make up with his daughter? Anyway, he went hunting and mislaid his son-in-law's fur coat for a day and wounded him, and was so sorry that he forgave whatever there was to forgive. At the father's camp the husband awoke into surprising activity for a man who is shot, and the father does not even seem to recognize his daughter until the very last.

**The False Accusation** (Itala, Dec. 15).—The colonel came to the ball and fell in love with the host's daughter, but she was already claimed by another. The men met in the smoking room, and the colonel provoked a quarrel. The lover some time after this quarrel was called to take military service. He found that his rival was the officer in charge. A few days later the new recruit received a letter from his sweet heart, saying that she would visit him the next evening, and obtained permission to leave the barracks, but the colonel, on finding the order countermanded it. With the help of the watchman he stole away from his bunk by substituting a few cloths in place of himself. The colonel came through the dormitory and discovered the plot. Through the window he saw the recruit returning over the wall of the barracks. In his eagerness to cut him off he fell to the foot of the stairs, where he was met by the recruit. He bruised his face badly, but the colonel entered amid the gathered crowd and carefully bandaged his head. On coming to the colonel accused the new recruit. As he lay suffering in bed he heard the bugle summoning the recruit to be shot. Getting out of bed he arrived just in time to stop the execution. It apparently acted and comes off the reel.

**The Poor Student** (Imp. Dec. 15).—The opportunity afforded in this film for making a fine little college comedy was spoiled by the usual shifting of the scene out West. It would have ended the same at the college with much more credit to the hero's spunk. The actor must have felt this, for his acting lacked the spirit of the part. John did not have enough money to pay his way through college, so he took a job as waiter in a boarding house where he became smitten with one of the fair maidens who worked there. He placed flowers at her place at the table, but when she saw he was a waiter she was indignant. Another girl took the flowers and cherished them. John in his wrath flipped a coin with his pal to see if they should go out West or no. The girl of the flowers tried to stop him, but the scenario said go, so he went. He struck it rich out there, the way they all do, and of course came back and married the girl. The first part was interesting, but the last was conventional and obvious.

**The Millionaire Milkman** (Thanhouser, Dec. 16).—The Laura Jean Libby style of romance is here presented with more than the usual scenes. Spectators will know that it is all unreal and artificial, but the acting is so cleverly done and the rich aunt and her daughter are so delightfully stuck up and foolish that there is great applause when the milkman shows them he is still a millionaire and that they made a very bad mistake when they showed him the door, thinking he was ruined. To make the blow more telling, he had chosen for his wife the poor and despised niece of the rich woman, whom the latter had made work in her kitchen. The purchase of the milk delivery job was not convincing and the milkman talked too much at the camera; otherwise the picture is not seriously defective in detail.

**Two Suited** (Solax, Dec. 16).—What looks like the making of a clever comedy story is told in this film, but not very well told. The players, too, often think they are acting funny when they are only making themselves appear ridiculous. For instance, the chase when the young married man was running from the police did not require a "comedy run." A good, earnest, honest effort to get away would have been the proper thing. It appears that he bought a new suit precisely like a suit purchased by Mr. Heppeck. That gentleman's wife, of course, got the two men mixed later on and thought her man was a base deceiver and was becoming a bigamist. She made her charge so strenuously that the bride of the other man believed her and then the trouble began, which only ended when all parties were in the police station. The scene between Mr. Heppeck and his wife was very bad, and it should be remembered by the producers that sergeants of police do not issue warrants of arrest.

**Girl of the Plains** (Bison, Dec. 16).—It might appear that the Bison cowboy never did anything but fight, gamble and make love. Occasionally they rescue somebody from the desperadoes led by the discharged greaser, but this all comes in as part of the fighting. Wonder if one of them would know a cow, a steer or a calf if he saw one? Certainly there is never any evidence of a ranch in any Bison moving picture that this reviewer ever saw. The details of this story are unimportant. The greaser was discharged, vowed vengeance and with his gang waylaid the good cowboy and the girl. The cowboy took refuge in a vacant building and the girl ran for help. While she was gone about forty rounds of blank cartridges were shot off by bachelors and bachelors. The cowboy was a wretched shot, as his opponents made no effort to shoot from cover, but stood out in the open, possibly 10 feet from his window, and he scattered away at them for an hour or more without a hit.

**A Christmas Letter** (Great Northern, Dec. 17).—A little girl is trying to support her sick mother by selling wares in the street, but is unsuccessful. She concludes to write to Santa Claus to see if he will not give her some of the comfort and cheer she sees in other homes. The post-box is too high for her to reach, and a woman coming to her assistance intercepts the letter. The little girl returns to her home, where she dreams that Santa Claus has gratified all her desires. She awakes to find the woman and her friends have come into the room and have many presents for her. The production was of the gilded sort. The story, of course, has been told in many ways before.

**The Train, Dark Line** (Reliance, Dec. 17).—The good setting of this very real and human little story vitalized it into a living



# BIOGRAPH FILMS



RELEASED DECEMBER 19, 1910

## THE LESSON

Inspired by the Great Commandment

"Honour thy father and thy mother, that thy days may be long upon the land which the Lord thy God giveth thee." Ex. xx. 12. This Biograph story shows the calamity resulting through a disregard of the greatest of God's commandments. An old minister, realizing that his days are numbered, most ardently wishes that his son follow in his footsteps by becoming a minister of the Gospel. The young man pretends to acquiesce, but follows his own bent, that of spending most of his time drinking and gambling. The habit formed, he finds these indulgences more and more irresistible, until, during a drunken brawl, he causes the death of a friend. The circumstances are such as to have him accused of deliberate murder. This incident occurs on his old man's birthday. He is kept from the old man, allowing him to die in peace. The boy is torn from the deathbed of his father and put in prison.

Approximate Length—904 feet.

RELEASED DECEMBER 22, 1910

## WHITE ROSES

A Biograph story showing what an awful affliction bashfulness is. Harry, after a number of attempts, claims that he must send his proposal in writing. This he does, sending a box of pink, white and red roses with it, with the code: Wear pink roses if in doubt, white roses if rejection, and red roses for acceptance. Things got twisted and it nearly results in two broken hearts. However, Cupid, in the person of a policeman, straightens matters out.

Approximate Length—888 feet.

## The Recreation of an Heiress

A comedy showing how a young fortune hunter got stung. A young heiress comes to the summer home for a little recreation. The young son of the home determines to win her—not for love, but money. The heiress gets wise to his motives and by a trick has him make up to her maid, whom she has assumed her role. Leading him on to an embarrassing position, she makes an exposition of the truth.

Approximate Length—410 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK  
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## BIOGRAPH COMPANY

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GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

creation. The Italian atmosphere was there in plenty and the details well worked out. He was a dealer in timber, and they were very happy, his kind hearted, impulsive little wife and he; but her cousin needed money to buy his sweetheart a ring, and when she in her sympathy gave it to him he wanted it kept particularly secret. Her husband saw the transaction, and thereby hangs the tale. He was jealous, as only an Italian can be, and would have shot the man when he appeared again had he not prevented. Then came the night of the dance, and as he had received a letter making a business appointment that night, he would not permit her to go, because he could not there go to watch her. He thrust her pretty hand dress in the drawer and left her. The little lady was too true to him to think of going herself, but when her cousin's sweetheart needed a dress for the dance, she was different matter, and she let her have it at once. After they had all gone to the dances she was called to the house of a sick neighbor. In the meantime her husband, in his jealous frame of mind, decided that the letter was a decoy, and thought to return and surprise the guilty ones. When he entered the house and found his wife gone and the dress missing from the drawer, he was convinced of his suspicions. He seized his gun and started for the dance. He looked through the window and saw what appeared to be his wife talking at love with her cousin. After a struggle he resisted the temptation to shoot and returned home. The doctor bore witness as to his little wife's absence, the cousin and sweetheart came in, and there was happy reconciliation and congratulations. He had stood close to the thick, dark line of crime, but would never suspect again.

**The Mother's Shadow** (Itala, Dec. 17).—For those who care for the supernatural and the morbid this story is no doubt satisfying. Doubtless it has a moral, but it might have been arrived at more agreeably. A mother dies a rather violent death for an old lady. Six months after her daughter falls in love with a young chap who is on the wrong road. He goes her home from work. The mother appears from the grave and warns her daughter by showing her a picture of her lover robbing a safe. The daughter permits him to see her home the next night, at which time he offers her a necklace. She tells him he stole it and he would have strangled her, when another lover, who appeared to be her brother before, comes up and prevents it. She gives her heart to this young man, and the dead mother gives them her blessing.

**Thieves as Quick Artists** (Itala, Dec. 17).—These thieves seemed to have it all their own way. Without the permission of the parties concerned, they transfer a bumper from the back of a team to the rear of a high fence. Here it is discovered that the bumper contains

## ★MELIES RELEASES★

DECEMBER 22, 1910

### A WESTERN WELCOME

If you want a plot that is original and out of the ordinary—a comedy that will make the most pessimistic of your patrons merry, get this one. It's a winner. Length about 910 feet.

### IN THE TALL GRASS COUNTRY

A picture of the highest type of melodramatic realism with the burning prairies and scenes of Western romance and nature. Length about 910 feet.

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN B. ROCK, 119 Randolph Street, Chicago, Ill.

two costumes, one for a lady, the other for a serving man. They don the costumes and get a taxi to go shopping in. The lady makes quite an impression with her man and helps herself to different articles of jewelry. They escape in the taxi, are pursued, and after various adventures again change costume with two soldiers in swimming. The soldiers are obliged to put on the costumes and are arrested in the process in pursuit. Moral: Be a thief, but be quick.

#### SCHOOL LECTURES WITH PICTURES.

The Board of Education of New York City, encouraged by its success in the lectures illustrated by moving pictures, has decided to make that a permanent feature. Richard E. Pollack, vice president of the N. E. Forest, Fish and Game Association, will give a course of lectures on "Conservation of Wild Life." The pictures will cover scenes along the Penobscot River, such as salmon fishing, log driving and caribou hunting.

#### LIGHTED THEATRES FOR PICTURES.

What is described as another new process whereby moving pictures may be displayed in a well-lighted room was demonstrated at Keith's Theatre, Columbus, Ohio, Dec. 12. The same inventor has another idea under

## VOTE WITHOUT COUPONS

MERIT LIST COUPON OMITTED TO COMPLY  
WITH POST-OFFICE RULING.

**But Voters May Send in Lists Without Coupons, Subject to Conditions Named Below**  
—New Films Added to the Merit List and Many New Ones Are Now in the "Ten Class."

A recent ruling of the Post Office Department with reference to coupons to be cut from the pages of second-class publications would seem to apply to the coupon that THE MINION has been running in connection with the Merit List contest. It is therefore deemed necessary that the coupon be omitted from THE MINION, lest the paper be denied the privilege of second-class distribution. Just where and how a coupon of this kind could work any fraud, injustice or harm to the American people will take more than the wisdom of the Post Office Department in Washington to explain, but life is too short to enter into any controversy or contest over the matter or to take any chances. The operation of the bureaucratic mind, clothed with a little brief authority, is beyond the ken of ordinary mortals, so THE MINION, like Davy Crockett's coon, stops not to argue, but comes down.

But the propitious rules of the Post Office Department cannot stop the Merit List contest. The voting can go on without the coupon; hence it is hereby decreed, by *us*, that every reader of THE MINION may send in votes for the Merit List without a coupon, and since the lid is taken off, each voter may send in the names of as many films as he likes at one time, providing no film names are repeated in any one transmission of votes, and providing that no voter sends in a list oftener than once a week. So here you are:

You may vote not oftener than once each week.

No coupon is required.

You may vote each week for as many different films for the Merit List as you like.

There must be no repeating or duplications in any one list, but you may repeat any or all of the same films in your lists for the following weeks.

You must sign your name and proper address to each list of films voted.

Votes coming from persons directly connected with or employed by film manufacturing companies are subject to rejection.

The contest will end Feb. 1, 1911.

There may be a blessing in disguise contained in this bowing to official meddling. It may very well result in this instance in an increase of the number of favorite films, an outcome very much to be desired. There are a considerable number of films of merit, and it would be pleasing to see them all recognized, so far as this will be possible up to the time fixed for closing the contest.

The Merit List stands as follows with votes recorded up to Monday, Dec. 19:

All on Account of the Milk.....	89
Broker Doll.....	94
House with Closed Shutters.....	94
Love Among the Roses.....	94
Newlyweds.....	95
Over the Garden Wall.....	95
Hammon.....	95
The Three of Them.....	95
To Save Her Soul.....	95
Unchanging Sea.....	95
Wilful Puggy.....	95
With Bridges Burned.....	95

The following films have been added to what may be called the "ten list" since last report, their votes having increased during the past week to bring them up to ten or over: Cheyenne Brave, Children's Revolt, Drunkenists, Examination Day, Fall of Baby, Francesco da Rimini, Garden of Faire, Mother's Wedding Gown, Ransomed, King of the Wildwood Flute, Through the Looking-Glass, Thou Shall Not, Two Little Waifs, Uncle Tom's Cabin.

The following new nominations, films receiving their first votes during the past week, have been recorded: Attack of Fort Ridgely (Kalem), Aspirations of Gerald and Betty (Imp.), Bear Ye One Another's Burden (Imp.), Call to the Circus (Imp.), Call of the Race (Pathé), Cowboy's Stratagem (Imp.), Clever Russ (Imp.), Danger Line (Kalem), Dido (Ambro), Eye for an Eye (Vita), Erecting a Cure (Bio.), Fool's Mate (Bio.), Gypsy Girl's Love (Kalem), Monk Slave's Passion (Gau.), Game for Love (Kalem), Greenhorn and Girl (Kalem), Golden Supper (Bio.), Hearts and Flowers (Vita), Hand of Uncle Sam (Essanay), Hesitation (Bio.), Lady Betty (Kalem), Midsummer Night's Dream (Vita.), Maid of Niagara (Pathé), Nine of Diamonds (Vita.), No Man's Land (Selig), Patricia of the Plains (Essanay), Piece of Lace (Edison), Passing Shadow (Vita.), Plain Song (Bio.), Ranger's Bride (Essanay), Bombs (Selig), Road to Richmond (Selig), Resourceful Robert (Lubin), Red Cross Seal (Wilson), Rachel (Kalem), Second Wife (Imp.), Station Agent (Edison), Soul of Venice (Vita.), Touch of a Child's Hand (Kalem), Two Rosses (Thanhouser), Twixt Loyalty and Love (Imp.), Tragical Concealment (Urban), Uncle Tom's Cabin (Thanhouser), Under the Old Apple Tree (Vita.), Working Girl's Vacation (Vita.), When Woman Wills (Reliance), Western Woman's Way (Essanay), When We Were in Our Teens (Bio.), Why Girls Leave Home (Edison), Bob, Zeke and the Widow (Lubin).

## CLASSY PICTURE PATRONS

Are Found in the Smaller Towns and Cities—  
They Want Complicated Plots.

SUNSHINE, Pa., Dec. 9, 1910.  
*Editor Dramatic Mirror:*

Sir:—Mr. Ben Hunting said it when he said "your paper was thoroughly valuable because your film criticisms are not coddled to suit any particular click, trust, independent or otherwise."

The Eastern managers' trouble is found in an entirely different source from those of the West. In the East we can use some of the Western films, because we don't know any better. Our trouble here is the love sick, death bed, and bar-room scenes. When will the picture manufacturers learn that the average patrons of the "moving" want action and complicated pictures? The most of the manufacturers think they must tell only the A B C stories—something simple, and easy to see through. They are wrong. People want pictures that make them study, and more natural acting. This comes from the promoters hanging round the New York houses.

In the large cities you cater to an entirely different class of people from the thirty thousand population class; we cater to our best people. We must have them all.

In looking over our audience last night I could pick out several men who have a whole lot more money invested than the Moving Picture Patents Company. It is impossible to hold these people with love stories (of the sickening kind); it is impossible to hold children with bar-room scenes; I cannot ask the ladies to watch death bed scenes every night; give us some plays like Through the Clouds. Not one reporter said "great." Do you know why? Because they have watched the love sick rot so long that they think they must have it. I ran three of these kind of pictures one day last week. I heard one man coming from the matinee say: "I never felt so blue in my life." Answer: no business at night.

In order to get a play with action it isn't necessary to have a costume or a Western play. Let them call them blood and thunder. Look at your successful dramatic plays, what they are—commonest kind of melodramas, but well acted. I have had twenty years of it, and I know what I am talking about.

I wish The Spectator's column success.

J. M. BLANCHARD.

PICTURES' POWER FOR GOOD.  
They Are a Moral and Educational Tool for Young and Old.

CHICAGO, ILL., Dec. 16.—Chicago people are strong supporters of the moving picture shows. There are 600 moving picture theatres in Chicago and fifty vaudeville houses which exhibit them in their performances. An estimate of the daily attendance at the moving picture shows is difficult to obtain, but 100,000 is considered a minimum. \$15,000 is considered the approximate sum expended daily in Chicago for this form of entertainment.

It is not difficult to understand wherein the peculiar attraction of these cinematographic displays lies. They do more than fill an idle hour. But did they even do only this they would have to be given credentials as purveyors of legitimate amusement. Hours unemployed are the devil's opportunity. A well known proverb has taught us to know and to remember this.

Even now the discovery has been made and amply verified that the five and ten cent theatre with its cinematographic plays is a most powerful rival of the saloon. The saloon has often been defended on the score that it is the poor man's club. There is a strong basis for the plea. But the experience of recent days in connection with the introduction of these picture theatres indicates that the best method of countering the attraction of the saloon as a place of recreation for the clubless is to provide amusements for them at a price which is within the reach of the ordinary patrons of the drinking resort.

Saloonkeepers have reported that their transient trade has fallen off in districts well supplied with these shows. This proves that the new departure should be encouraged. It has come to stay. Its potentiality for good is not to be doubted. Efforts should be made to lift their exhibits to highest places of instruction. They have a hold on the general public. They fill a need in the economy of the community. In measure as they will reach out for better effects than mere spectacular and sensational reproductions of casual occurrences they will develop into agencies of great value in the domain of education and culture.

The educational value of travel is recognised. As the German song has it, they to whom God desires to show favor are permitted to see his wide world. Contact with the people and races of distant lands is the most efficient antidote to national pride and arrogance. It is the counter-irritant to narrow prejudice. It cannot but open the eye to the truth that beauty and virtue are not the monopoly of one race or nation. Goodness and strength are at home in the habitations of our antipodes as they are in our cities and villages. What of difference in the habits and situation of other people a visit to their country brings into view can only lead to the better appreciation of the advantages offered by our own civilization and thus be an incentive to patriotism, or it will arouse the desire to emulate the example of others when their mode of life and their methods of law are seen to be better than our own.

But travel is denied to most men. They

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Eliminates "Travel Ghost" and Halation.  
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## Edison Manufacturing Company

64 LAKESIDE AVE., ORANGE, N. J.

90 WABASH AVE., CHICAGO, ILL.

are the minority who may roam through objects in view, one of America's greatest film manufacturers, W. N. Selig, president of the Selig Polyscope Company of Chicago, stands out with exceptional prominence.

## SELIG'S MARVELOUS RISE.

The great Selig Polyscope Company, of Chicago, has gradually forged its way to a foremost position in the great struggle for supremacy in the moving picture field. Ten years ago W. N. Selig, the founder and president of the Selig Polyscope Company, now one of the most extensive picture manufacturers in the world, struggled for a livelihood in a small room at 43 Peck Court. To-day his studios and factories cover many acres and beautifully gardened grounds surround them, which make possible the wonderful attainments accredited to the film wizard. The main plant and studio is in Chicago, extending from Irving Park Boulevard to Byron Street on the south, and from Western Avenue to Claremont on the east, with buildings containing more than 80,000 square feet of occupied floor space. Another large plant is in Los Angeles, Cal., also camera squads in South America, South Sea Islands, Europe and Africa. The extensive offices are at 45 Randolph Street, Chicago, occupying a floor space of 80 x 150.

Mr. Selig has recently opened a foreign market for the great "Diamond 8" films, the distributing stations being in London, Paris, Berlin, Moscow, Johannesburg, and Sidney.

## COMBINATIONS IN NEW ZEALAND.

(Special to The Mirror.)

WELLINGTON, NEW ZEALAND, Nov. 19.—The picture world in all ages with the talk of a combine or association of exhibitors who, in the Dominion and the Commonwealth, buy their own subjects. The trouble is that Pathé and Gaumont hire out the film that the big exhibitor buys to their smaller opponents. The Fullers were invited to come into my parlor, but that firm, hesitating at first, eventually declared for the "Independents," sizing up the situation that it will come back to them like a boomerang.

ANDREW SMART.

## QUESTIONS ANSWERED BY "SPECTATOR"

R. T. F., 1821 W. Division Street, Chicago: The address of the Bellance Company is No. 1 Union Square, New York City.  
E. W. G., 340 W. Twenty-seventh Street, New York: The Spectator has not the time to read your sketch with proper care, but from the brief description you give it would appear that the essential part of the plot is quite old, and therefore if it should bear some resemblance to the film to which you refer, it would make no difference.

Mrs. E. A. W., Bay Twenty-fourth Street, Somersworth: There is no opening in the line you mention, so far as THE MINNOS known. Apply to some of the trade papers.

Nellie W., Nashville, Tenn.: (1) It would be very difficult for a person without acting experience to obtain an engagement with a motion picture company. (2) The Vitagraph studio is on Fifteenth Street, Flatbush, Brooklyn. (3) You can probably obtain books on dramatic art through any reliable bookseller. If not successful in Nashville, try Brentano's, Fifth Avenue and Twenty-seventh Street, New York, or Samuel French, 25 W. Thirty-eighth Street, New York.

(4) Some of the companies producing Western pictures have companies at work in California and Texas. Others never care less by shedding gore and raising Cain in New Jersey, within easy walking distance of New York. (5) There is no established salary for picture players, although \$5 per day when they work is the usual pay for extra people. Good players are worth and get much more—some salaries running into three figures, but these are for the chosen few and should not act as a lure to aspiring amateurs. Poor players are overpaid at any price. If you are contemplating trying the dramatic profession, The Spectator's advice is: Don't. Success is almost never attained except after many a hard knock.

## LICENSED REVIEWS RELEASES.

Dec. 19, 1910.

	Feet.	
(Bio.) The Lesson. Drama.....	994	
(Pathé) Get Rich Quick. Drama.....	735	
(Pathé) Hunting Sea Lions. Scenic.....	266	
(Selig) John Dough and the Cherub.....	1000	
(Lubin) Dead Letter.....	998	
Dec. 20, 1910.		
(Vita.) Light in the Window. Drama.....	997	
(E. & A.) The Greater Call.....	730	
(Edison) Police Force of New York.....	995	
(Gau.) His Cinderella Girl. Drama.....	769	
Dec. 21, 1910.		
(Edison) Joke on Bumptious. Com.....	990	
(Pathé) Runaway Motor Car. Com.....	555	
(Pathé) Man Goes Ski-ing. Com.....	450	
(Kalem) Little Spreewald Maiden.....	985	
(Urban) Tyrant of Florence. Drama.....	676	
(Urban) Chamois Hunt. Sport.....	332	
Dec. 22, 1910.		
(Bio.) White Rose. Com.....	558	
(Bio.) Recreation of an Heiress. Com.....	410	
(Selig) Overland to Fremont. Drama.....	1000	
(Selig) An American Count. Com.....	975	
(Lubin) An American Count.....	975	
(Melles) Western Welcome. Com.....	980	
Dec. 23, 1910.		
(Pathé) Lucky Charm. Com.....	807	
(Pathé) Betty's Fireworks. Com.....	394	
(Vita.) Clancy. Drama.....	995	
(Edison) Christmas Carol. Drama.....	1000	
(Kalem) When Lovers Part. Drama.....	963	
Dec. 24, 1910.		
(Vita.) Jean and the Waif. Drama.....	989	
(Pathé) Sunshine in Poverty Row. Drama.....	1000	
(E. & A.) Bad Man's Christmas Gift. Drama.....	975	
(Gau.) The Old Home. Drama.....	752	
(Gau.) Cain and Abel. Drama.....	279	
Dec. 25, 1910.		
(Bio.) Winning Back His Love. Drama.....	994	
(Pathé) The Atonement. Drama.....	656	
(Pathé) Bowling Fiend. Com.....	844	
(Lubin) Making a Man of Him. Drama.....	980	
Dec. 27, 1910.		
(Vita.) Neighboring Kingdoms. Com.....	995	
(Edison) El Dorado, the Fruit Girl. Drama.....	1000	
(Gau.) The Adventuress. Drama.....	995	
Dec. 28, 1910.		
(Edison) Family of Vegetarians. Com.....	990	
(Pathé) Running Away from a Fortune. Com.....	540	
(Pathé) American Fleet in French Waters.....	125	
(Pathé) In Full Cry. Scenic.....	321	
(Kalem) Girl Spy. Drama.....	935	
(Urban) Mexican Romance. Drama.....	660	
Dec. 29, 1910.		
(Bio.) His Wife's Sweethearts. Com.....	682	
(Bio.) After the Ball. Com.....	311	
(Selig) Justinian and Theodora. Drama.....	1000	
(Melles) In the Tall Grass Country. Drama.....	980	
Dec. 30, 1910.		
(Pathé) Catalan, the Minstrel. Drama.....	968	
(Pathé) Carnival of Japanese Firemen. Scenic.....	230	
(Vita.) Crazy Apples. Com.....	988	
(Edison) Romance of Hefty Burke. Drama.....	1000	
(Kalem) The Stranger. Drama.....	1000	
Dec. 31, 1910.		
(Vita.) Where the Wind Blows. Drama.....	987	
(Pathé) The Yaqui Girl. Drama.....	1000	
(Gau.) Doctor's Secretary. Drama.....	981	

## A PROSPERING TRADE JOURNAL.

The Nickelodeon, now published twice each month by the Electricity Magazine Corporation of Chicago, will be published once a week after January 1, 1911. It hopes in this way to keep its subscribers in closer touch with the rapid occurring events in the moving picture world. The Nickelodeon is a highly creditable publication, and the prosperity which the new move indicates, is well deserved.

## A REPLY TO MR. BENSON.

NEW YORK CITY, Dec. 15, 1910.

To The Spectator:

Sir: In the published letter from Edward N. Benson, of Bridgeport, Conn., a very broad assertion was made. He praises Wilful Peggy and in conclusion writes: "The Biograph people deserve great praise, as this is the only time I ever saw a film to equal the Vitagraph's." How about The Pugilists? This picture is from the same piece, and while it is of different sort, all who have seen it and spoken to me of motion pictures declare it to be the best ever made by any company in America. The work done in the title part equals the stage work of our best stars, and still his face is not a familiar one. The Vitagraph films are excellent but do they excel? Kindly publish this as a reply to Mr. Benson.

May I also state that the reviews of the films in THE MINNOS from week to week are not prejudiced and are of value. We wait to see the Biograph equal them.

Yours faithfully,

(George H. Ladd).

(What do other MINNOS readers think about the special merits of different films? Write your opinions briefly and avoid comparisons, which are often apt to become odious.—Ed.)

## INDEPENDENT FILM RELEASES.

Dec. 19, 1910.

Feet.

(Edclair) Museum of Sovereigns.....	100
(Edclair) Child of Two Mothers.....	545
(Imp.) Crippled Teddy Bear.....	...
(Yankee) Ward of Uncle Sam.....	...
(Amer.) Her Fatal Mistake.....	...
(Gnome) Alice in Funnyland.....	...

Dec. 20, 1910.

(Bison) Cattle Baron's Daughter.....	...
(Powers) Bachelor's Finial.....	...
(Powers) Jack Logan's Dog.....	...
(Thanhouser) Looking Forward.....	1000

Dec. 21, 1910.

(Champion) His Mother.....	950
(Nestor) Desperate Remedy.....	...
(Revier) Love's Sorrow.....	...
(Atlas) Arm of the Law.....	...
(Ambrosio) Peter's Christmas Day.....	...

Dec. 22, 1910.

(Defender) (Not reported).....	...
(Italia) Who Was the Culprit?.....	...
(Imp.) Little Nell's Tobacco.....	...
(Amer.) Her Husband's Deception.....	...
(Amer.) A Troublesome Parasol.....	...

Dec. 23, 1910.

(Yankee) Terror of the Plains.....	...
(Bison) Paleface Princess.....	...
(Thanhouser) Childhood of Jack Harkaway.....	1000
(Solax) The Pawnshop.....	482
(Lux) Bill Plays Bowls.....	...

Dec. 24, 1910.

(Columbia) Cattlemen's Feud.....	...
(Gt. Northern) Necklace of the Dead.....	...
(Powers) A Father's Love.....	...
(Reliance) The Refuge.....	...
(Italia) Foolishhead's Christmas.....	...

Dec. 25, 1910.

(Capitol) (Not reported).....	...
(Bison) (Not reported).....	...
(Powers) Freddie's Courtship.....	...
(Thanhouser) Vicar of Wakefield.....	...

Dec. 26, 1910.

(Champion) The Golden Gates.....	950
(Ambrosio) (Not reported).....	...
(Atlas) Outcast's Salvation.....	...
(Nestor) Hide of the Mountains.....	...
(Revier) Thoughtfulness Remembered.....	950

## VISIONARY IDEA.

Some visionary moving picture exhibitors of Ohio have started a movement for putting moving picture theatres into depots. At the side of the screen would be a schedule announcing the incoming and outgoing trains. It is urged that railroads would support the idea, because of the relief it would afford the passengers during long waits—rather an Utopian dream. When did railroads ever care about the comfort of passengers in stations, at least to the extent of supplying them with amusement? Now if the picture men will show the railroads how they can make some extra money, then perhaps—

## "VITAGRAPH NIGHTS" POPULAR.

"Vitagraph Nights" have become so extremely fashionable among picture shows that it is impossible to supply the demand for the feature stars, Florence E. Turner and Maurice Costello. They are limited in the number of nights which can be given to these special evenings, which must be arranged directly with the Vitagraph Company. During the past month Miss Turner and Mr. Costello gave four nights each, crowding the theatres to an overflow, and in all instances the receptions given and the courtesies and appreciation shown by the audiences and the managers were liberal and sincere.

## EMPLOYED SINGER UNDER AGE.

A proprietor of a motion picture house in Rochester, N. Y., was arrested last week for employing as a singer a young girl fourteen years old. In explanation he said he understood the girl to be sixteen. When theatreowners cease to hunt cheap labor and talent such mistakes will not occur.

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

El Merry Xmas and  
a Happy New Year  
TO ALLStart the New Year right and see on  
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On January 5 you will have an opportunity of seeing our beautiful production of

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A tale of the old California Missions

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## TO BE TAKEN WITH SALT

The complaint of deaf-mute patrons of moving picture shows in Cleveland that revolting language which they read on the moving lips of the moving figures in the pictures strikes one at first as very curious, but incredulity soon follows. At least, we should say that the deaf-mutes who find their sensibilities shocked by the lip movements (which are not easy for anybody, however expert, to read unless the lips are moved slowly) may be placed in the class with the maiden ladies who were shocked because little boys went in swimming at a place where the ladies could easily see them with their opera glasses.—Evening Sun.

## KEITH HOUSES TO BE LIGHTED.

(Special to The Mirror.)

INDIANAPOLIS, IND., Dec. 20.—Daylight motion pictures were a new feature at Keith's Grand, beginning last Monday afternoon. S. L. Roehmeyer, the inventor, who has been here installing the necessary apparatus, has a three years' contract with the Keith circuit to place his new process in the Keith houses exclusively. The pictures, which are shown in a fully lighted auditorium on a screen with a black border, are more clear and there is absolutely no flicker.

## FINDS "THE MIRROR" A GREAT HELP.

CHEROKEE, KAN., Dec. 12.

Editor Dramatic Mirror:  
Sir—I beg to state that I find THE MIRROR a great help to the picture business.

Yours truly,

CHARLES KELSO,  
Manager Kelso Theatre.

## "MIRROR" USED IN SELECTING FILMS.

JAMESTOWN, N. Y., Dec. 11.

Editor Dramatic Mirror:  
Sir.—It is important that we have THE MIRROR as early in the week as possible, as it helps us in selecting our film subjects.

Respectfully,

PETERSON & Woods,  
Managers Bijou Theatre.

## MOTION PICTURE NOTES.

Called from "Mirror" Correspondence—

News of Film Theatres and Affairs.

At Salt Lake City, Utah, a new motion picture house opened Dec. 1, 1910, in the former

J. W. Jones' manager. The house is 100 feet wide and 100 feet deep. About 500 seats. Has an excellent location on State Street, near the Opera House.

Hal Harrington, of Chicago, has leased the Drake Building at Cedar Rapids, Iowa, and is having it converted into a moving picture house. The location was formerly used by William Pitt with his Owl picture theatre.







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"The Hobble Skirt"  
"Let's Start All Over Again"  
"Strike for Your Rights, Girls"

"Come to Bed"  
"Poor Old Cock-a-Doo-Dle Do"  
"Three Days on the Ocean"

Management JOSEPH HART, New York Theatre Building.

*"Everybody Loves this Fat Man"*

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Tribune*, Nov. 28, 1910.

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is even better than it was last year."—*Cincinnati Times-Star*, Nov. 28, 1910.

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